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# THE MODERN TEACHER OF SPEECH IS OBSOLETE[1]

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I HAVE answered *another* questionnaire. This one dealt with the training of teachers of speech and, specifically, with teachers of speech correction. Here is the question which baffles me completely: "What basic courses are considered essential in your teacher-training program?" If I should answer, "every course in the curriculum of liberal arts is basic and, therefore, essential," the questioner also would be baffled and that would be helpful, I suppose, in some measure.

My protest against the state of our union is centered in what may be called "the cult of the exclusives." The group who make up this order have prescribed or completed a rigid course of craft training beginning with the freshman year. Since, in such a sequence, technical training must occupy a great portion of the undergraduate course, they announce that there are certain "background" subjects in the liberal arts college of much greater value to the prospective teacher of speech than other subjects. What are they? A brief examination of university catalogues shows me that many subjects which I consider basic from my experience as a student and teacher of speech are rarely required for the major in speech. The subjects on which I have drawn most heavily in my teaching are as diverse as physiological chemistry and the dramas of Aeschylus and Euripides, as medical physiology and the philosophy of Goethe, as Eliot's poetry and medieval history. Then, how am I to say with assurance to the prospective teacher of speech:

"The curriculum committee provides this list of prescribed subjects for the major in our field; these you must study and you will have the ideal preparation for speech." I have no such assurance; in fact, I entertain grave doubts to the contrary.

I realize that at some time in one's academic life specialization is necessary but specialization which begins in the freshman or sophomore year negates the premise on which the liberal arts college was founded, viz., to offer a four-year program in which a student might obtain an "appreciation of our common past, a sense of our common future." Obviously our students are not blind to the value of history or physics or Greek drama; their argument is, "So little time." Isn't it possible that in "so little time" we give them little real education beyond a training in a craft?

The effects of immediate specialization already are evident. Too many students of speech have tattooed their minds with unrelated scraps of information, much

[1] Apologies for title to Norman Cousins. See *The Saturday Review of Literature*, August 18, 1945.

of it without perspective, continuity, or background. Like Sir Andrew Aguecheek, they have learned the names for many things but their understanding stops with the vocabulary. One need attend but one national convention to sense the egocentric pride with which many of us spout our professional jargon. It is a craft language which may impress many and confound a few; "turgidity often is mistaken for profundity." Upon real talk it has a stultifying effect. When the rafters of a convention hall ring with speeches on "dysarthritic signs," "pseudolalia," "critical ratios," "configurational phenomena," "map-territory," "uninhibited stress," "none-all scale of amount," "uranoschisis," etc., etc., I am reminded, for some reason, of the representation of "Our New Natural History" in a recent *New Yorker:* "At right, a male shriek rising out of the Verbiage to attack a female Swoon." Perhaps it is essential that we make use of this language in presenting research to our colleagues. I shall grant such a need. I have found few among our younger teachers, however, who possess any other language or any other cultural interest. Of our heritage in letters and the sciences they are uninformed and therefore, they cannot engage in "genuine talk among genuine men."

Professional jargon may have aided us in building up a "national sovereignty" in speech, a corner of knowledge marked "EXCLUSIVE WITH US, INC." Indeed, there are some groups who quite consciously have built up a state sovereignty: "At Indanowa University we have *the* course for a major in speech. You have to be brilliant to get a degree with us. The mediocre student transfers to ————, etc., etc." Like nations, we shall find presently that such sovereignty is juvenile, outmoded, obsolescent. We must decide whether we shall cling to our sovereignty or rejoin the Academy of world knowledge.

My conviction that if we are to endure as a profession we shall have to return to the Academy and prepare for the business of living itself is fortified by the fact that the great teachers of all ages—and every generation has thrown up a few—were men whose roots of knowledge knew no limits. The reach of Aristotle, Socrates, Abelard, Aquinas, Helmholtz extended into all "basic" subjects. The great teacher of physiology, Professor Cannon of Harvard University, once remarked in class that he had debated many years between poetry and physiology as a profession and was not sure in his sixtieth year that he had made the proper choice. His breadth of knowledge accounts, in part, for the popularity of his books and certainly for the inherent greatness of his teaching.

If our field is growing in prestige and general acceptance, it is because we have, at present, a few great teachers left among us. They are men and women whose knowledge of history keeps them eternally interested in the American as well as the international scene, whose understanding of our great heritage in literature goes far beyond the miscellany of a textbook on oral interpretation, whose study of social problems has allied them with the forces of reform in this country, whose grasp of philosophy calls forth a vigorous answer to Croce or Hayek or Santayana. Where did these men and women establish their abiding interest in the great continuum of knowledge and of events? I dare say that it was in a liberal arts college which did not recommend specialization in the freshman or sophomore or junior year. I suspect that these men and women are great teachers, in large part, because they received their basic training before the race to sub-sub-subdivide the sub-

divisions of subjects began. But they are a vanishing people. We have placed the premium upon a different, and vastly inferior, breed of cat. The champions now are those who have tidbits of knowledge, supercolossal techniques, much professional claptrap, and little understanding of life. I attended a conference recently in Chicago of eastern college alumnæ at which students from several neighboring universities were presenting a panel discussion. After one student had spoken in an over-fluent, confidential manner, a stranger in a row behind me leaned forward and said, "I'll wager she is a speech major." Later, without revealing my occupation or my chagrin, I found an occasion to ask her why she thought so. Her summation was devastating: "A smoothie minus ideas."

Yes, the subject is older than I am. The controversy can be found in the debates of Socrates, in Aristotle's *Rhetoric* and *Poetics*, in Cicero's speeches, in the not-so-old "Form vs. Content" colloquys of Winans, O'Neill, et al. The subject remains in the foreground of our thinking because a brief residence on any campus today makes us realize that there are many tradesmen, few great teachers among us. The teaching of speech cannot be carried on "in vacuo." If we continue along the present road, it is possible that we soon shall occupy a solitary island of pseudoknowledge cut off from the world of great ideas. The rarefied atmosphere which we then will breathe may produce intellectual anemia of an aplastic and fatal variety. Then, indeed we shall be obsolescent and the atomic age for us shall be "memento mori."

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## SYMPOSIUM ON ADEQUACY OF TRAINING OF VOICE SPECIALISTS

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IN AN experimental study on diagnosis and remedy of nasality[1] covering eight years, and a similar study of hoarse voice,[2] covering over ten years, I found my data and results widely divergent from the generally accepted theories and methods of the greater number of authoritative writers on voice. This pointed to the need for some re-examination of the fundamental concepts of voice correction and for new experimentation in corrective procedures. It also raised this question: are our graduate speech departments fully equipped to train teachers in this important specialty? The same question arose as a result of my experience as department administrator. For two decades I had found it more difficult to engage a teacher equipped to train the speaking voice and to remedy voice defects than to find almost any other kind of speech teacher. An instructor with an advanced degree from any one of our graduate speech departments can usually be counted upon to teach the greater number of subjects in our field—occasionally including the correction of major speech defects—but not to deal adequately with the voice. In search of a voice teacher to correct such defects as hoarseness, a prominent laryngologist of Philadelphia wrote asking that I recommend such a person in Philadelphia. I

[1] "Diagnosis and Treatment of Eighty-four Cases of Nasality," QUARTERLY JOURNAL OF SPEECH, XXX (1944), 471-479.

[2] "Diagnosis and Treatment of Seventy-two Cases of Hoarse Voice." *Ibid.*, XXXI (1945), 189-202.

passed on the inquiry to John Dolman, Jr., of the University of Pennsylvania, who after investigation wrote me that he knew of no qualified person in that city.

These facts, taken together, point to a need for a study of the extent and adequacy of our preparation of teachers of speech who are going to have to remedy vocal defects. They raise the question of whether we are preparing our graduate students as adequately to deal with problems of voice as we are preparing them in other divisions of our subject. The answer to this question depends upon the answer to two other questions: what instruction are we offering in the preparation of such teachers; and in what ways, if any, does the present training need to be supplemented or expanded? Through correspondence, addressed to leaders in graduate speech departments, to chairmen of college departments, and to writers of textbooks on voice, an effort has been made to get answers to these questions.

## I

In answer to the first question, correspondents agree overwhelmingly[3] that present training in voice as preparation for the teaching of speech is not at all adequate. Robert West (Wisconsin) says:

> There are very few persons in the field of speech who know enough about voice to treat its disorders. I quite agree with you that the field of voice therapy is one of the weakest links in the armor of most of our clinicians.

Other representative comments follow:[4]

Ollie L. Backus (Michigan):

> I do not feel that teachers are being trained adequately at all to handle voice training. I do feel that clinically trained people have a great deal to offer in this field.

Magdalene Kramer (Teachers College, Columbia University):

> It is my impression, although I have no facts to substantiate the thought, that voice has not received in many institutions the attention that it should have. It would seem to me that more attention has been given to articulation and pronunciation.

Lou Kennedy (Neuro-Physical Rehabilitation Clinic, Philadelphia):

> I know of no speech department that trains its students adequately in voice, simply because we cannot handle the no-man's land between the artistic voice on the one hand and the voice which is a symptom of organic pathology on the other.

Anna M. Carr (The State Teachers' College of Wisconsin):

> . . . much specific training both for teaching voice improvement for speech and for handling voice disorders is needed. It certainly is to be expected that the teacher will have had training for his own voice. . . . I desired more specific training than was offered in any of the four graduate schools of the universities in which I studied.

W. M. Parrish (University of Illinois):

> We probably do not require enough voice training—students get it only as an incidental part of courses in public speaking and interpretation.

Paul D. Bagwell (Michigan State College):

> . . . I concluded several years back that too few teachers of speech are themselves good examples for their students and even though their recognition of vocal defects was excellent they did not know how to go about correcting them except in a hit-or-miss fashion.

F. Lincoln D. Holmes (Illinois State Normal University):

> I agree with your conclusion that speech

[3] The one voice to the contrary is Andrew T. Weaver, who says, "So far as Wisconsin is concerned, I would say that our students go out as well qualified to handle voice problems as they do to meet the needs of other specific aspects of our work."

[4] A like opinion of inadequacy is expressed or implied by: Loren D. Reid (Missouri), C. K. Thomas (Cornell), Elwood Murray (Denver), G. E. Densmore (Michigan), Virgil A. Anderson (Stanford), Sara Stinchfield Hawk (Scripps College).

teachers generally are less well prepared in phonatory deviations and in voice improvement than in other phases of speech.

Bryng Bryngelson (University of Minnesota):

> There is probably at the graduate level need in our institution for a course called voice training.

To find the answer to the second question, "What voice preparation are we offering to prospective teachers?", is much more difficult than the first. Virgil A. Anderson, in a letter in which he discussed with me the advisability of making this study, said:

> Often the only real voice training a student gets is in an undergraduate course, and then he is on the receiving end of the training and often learns little of the techniques that have been used on him.

The outlines of courses sent me by my correspondents prove Anderson's estimate to be more accurate than I would have believed. These show that the instruction in voice most frequently offered speech majors in undergraduate colleges is one course combining voice and diction, sometimes with the opportunity for taking one or more succeeding courses in the same combined subjects. In an occasional college is offered a course of one or two terms limited entirely to voice training. Usually, however, voice instruction is a part of another course or courses. Occasionally, a student in taking a course has the opportunity for clinical observation of voice cases; in a few colleges he has the chance to work with voice defectives. Not too frequently the study of voice seems to be combined with general speech science. Sometimes, all the vocal study offered is in a course in speech pathology. It must be borne in mind that the undergraduate speech student must carry so wide a variety of subjects in his major field that it is usually next to impossible for him to specialize in a minor subject such as voice. However, in one university the undergraduate can take one course in phonetics, one in voice science, and three in speech correction, parts of which deal with disorders of voice and their treatment.

As to graduate instruction, one graduate speech department reports six one-term courses in which voice science is part of the study, two additional one-term courses of clinical procedures, and three one-term courses in other departments contributory to the study. Several other universities have about the same number of courses, of much the same character, voice study being a part of a more general course in speech science, speech pathology, or speech correction, with wide opportunity for clinical observation and participation. Many smaller graduate departments offer no voice courses, but parts of other courses generally deal in part with voice problems, at least in theory. Six reported this condition without mentioning clinical procedures. Several small departments, combining voice problems with other defects, operate clinics in which voice cases can be studied and treated. Statements from two graduate departments are contradictory; and hence it is difficult to determine whether these departments offer any training in voice correction at the graduate level.

From the correspondence and the catalogues it does not appear that any graduate student preparing to remedy defects of voice is required to subject himself to a personal vocal discipline. Several administrators, however, have called attention to the fact that none of their students without good vocal quality can qualify for a graduate degree. Yet, having a good voice is no sound presumption that one can transfer to others his good vocal qualities; and it is relevant to inquire whether any teacher can adequately train the voice of another with-

out first having trained his own. Which brings us back to Anderson's statement, quoted above, that most of the actual voice training of our prospective teachers is in an undergraduate course.

The correspondence does not make clear the proportionate percentage of instruction allotted to the various phases of voice correction study. What is obvious is that in graduate instruction the greater stress is placed upon anatomy, physiology, and physics of voice, and upon clinical procedures. A quotation from Joseph F. O'Brien, of Pennsylvania State College, might serve as a summary of these ratios, if some slight variation in percentages is allowed for different universities.

As to the relative amount of time which our graduate students spend on the different phases of voice instruction, I should place the percentages as follows: Personal voice improvement: none, unless a minor deficiency is present, and then not for credit. Voice science, theoretical: 33⅓ per cent. Clinical observation and practice: 66⅔ per cent.

Of present training and its problems no better summary can be provided than a letter from Giles Wilkeson Gray (Louisiana State):

". . . I do not feel that we are giving adequate training to prospective teachers, or equipping them to deal with minor deficiencies especially. So far as defects and disorders are concerned, we are probably doing a much better job. You will note that I make a distinction between deficiencies and defects or disorders. The former term refers to such inadequacies as are usually observed in a class of relatively normally speaking students, while the latter refers to the more serious cases which require clinical treatment. It's largely a matter of degree, perhaps. Deficiencies are hardly pathological; defects may be considered so. You know the difficulty of drawing a line between the normal and the abnormal.

"For teaching our clinicians to handle the defects, we follow the procedure which I presume is followed in most schools, in giving specific clinical training—a sort of practise teaching under the supervision of the clinic director. We have courses in clinical methods in which theories and techniques are analyzed, and then they are applied in the actual handling of cases in the clinic. The value of such a course, obviously, depends to a large extent upon the director—which would be true in any case. But I feel sure that, judging from our own experience, such training is adequate. That is, it is as thorough as it can be made in the time available. The more experience the student gets in the clinic, obviously, the better trained he should be.

"I am not so optimistic regarding the training of our prospective teachers to handle the more or less routine class remedial work. In our own situation I should like to see more attention paid to actual remedial work among our students, and then some specific attention given to the classroom procedures to be used when the students get into actual teaching. . . .

"I believe that singing-voice training *can* be helpful in developing the speaking voice, but that it is not necessarily so. There is no essential carry-over; it has to be made consciously. But if it is made, then such training can be made very valuable. But I am wondering if there may not be in the suggestion a confession of our own weakness? Should it be necessary to turn our voice students over to the singing teachers? Are we so lacking in ability in voice development that we cannot train our own students? There is this difference, of course: we have to take them in groups whereas the singing teacher takes them individ-

ually. Furthermore, in a course, say in 'fundamentals,' we try to teach a number of aspects of speech other than voice; consequently we don't have the time in any one course (and that's about as long as we have most of them) to do everything well. If we had the time to give to voice that the singing teacher has, we could do about as well. Bear in mind that a music student may spend four years in college majoring in voice. What couldn't we do if any of our speech students spent four years concentrating on developing his speaking voice! We scatter. We say that he has to know something about a number of the major fields of speech, and if in the meantime he is able to acquire somehow a good voice, that is just so much profit. I don't know what most other schools do; here, after the beginning course in speech, one's vocal development is largely left up to him, with now and then a gentle reminder if his nasality persists, or if he has not developed a certain flexibility.

"What can be done? I believe that if we did what we already know how to do there would be no need for the question to arise. It isn't wholly lethargy or apathy or failure to recognize the possibilities. It is to a certain degree a matter of formal requirements in the way of credits; we tend to allow the demand for 'hours' to interfere with results. Moreover, outside the field of music and art, there is a reluctance on the part of school administrators to grant much credit for 'practise' courses. No credit, no work. We tend, as a result, to stress 'content' courses at the expense of 'proficiency' courses, even cluttering up the latter with spoon-fed theory to bolster up their 'academic' rating. If examinations are required at the end of courses, there must be factual material on which to examine. Hence, give content.

"I think a real problem exists. Many of our students who graduate with a major in speech, or even with an advanced degree, are no credit to the department that gave them their training, beyond their knowledge of the content of the courses they have covered. I have tried to suggest some of the things at the bottom of our lack of training. I might add, with respect to the training of teachers, that students must be taught not only with reference to their own individual improvement, but with reference to the usability of certain techniques in the training of others. In other words, they must be given the teacher point of view, over and above the training itself. I believe that if our work is to have standing, especially in the secondary and elementary schools, the teacher training program should be under the direction of one of the best people in the department. It would be better if he himself had taught at those levels, but certainly he should understand the problems involved in teaching at those levels.

". . . You have raised some important questions that cannot, or should not, be answered offhand. The whole problem of teacher training needs considerable thought if we are to make the most of our increasing opportunities to be of greatest service where service is most needed."

## II

In my original letter to my colleagues I asked for suggestions for improvement, if any were thought needed. The most provocative and complete answer came from Professor West, to whom I am most sincerely indebted for his contribution to this study. West writes:

"Specifically, here are the most obvious shortcomings of our training (when I say 'our' I don't mean just the University of Wisconsin):

(A) Our people don't know enough about the physics of sound.

(B) They don't possess the skills of laryngoscopy.

(C) They have taken courses in voice science that cover the geography of the vocal machine, psychological studies on the effect of voice upon the auditor, the Ph.D. thesis of the teacher of the course, and a lot of miscellaneous information about voice, but very little about voice production, except some bits of archaic misinformation about breathing, phonation, and resonance.

(D) They don't know enough about diseases of the ear, nose, and throat.

(E) They don't know enough about instruments that they must use (and, alas, usually do use) in the diagnosis of voice difficulties. The light meter is a valuable instrument to use in photography; but, if the photographer doesn't know how to use it correctly, the light meter gives him more misinformation than help. He would do better to use his 'guesses.' So with oscilloscopes, recording apparatus, audiometers, etc., in the hands of speech clinicians.

(F) Related to shortcoming (E), I should mention ignorance of electronics. This is the electronic age. The vacuum tube can be a great servant of the voice teacher. If the teacher doesn't understand it thoroughly, he can't use it properly.

"Now what to do: (1) We need a general revision and modernizing of our curriculum leading to work in this field to include training and information such as I outlined above. But where are the teachers? We can't pull ourselves up by our bootstraps. (2) We need a longer period of professional training in this field, or we need to eliminate from the curriculum of our clinicians courses like stage lighting, rhetoric and oratory, program building in interpretation, and other credit-producing courses that take time the student should employ in learning about voice. . . .

"Your question about the value of courses in vocal music I fear I can't answer without some emotional bias. Most teachers of vocal music know so little about the voice, and think they know so much, that their influence upon the student of the speaking voice, is more harmful than helpful. If the teacher of the singing voice knew his stuff, however, training in vocal music would be invaluable to our people. But I doubt if there is a more narrowly and superficially trained group of teachers in the whole pedagogical profession than the teachers of singing."

The stress of West's letter, it will be observed, is upon scientific needs. Another apparent need, in addition to the scientific, had been emphasized by Virgil A. Anderson, whose comment follows:

> It seems to me that the situation is this: Many of those who have written on the subject and who have taught it, and in many instances may have made some substantial contribution to the field, have an insufficient background of information in voice science, phonetics, and the actual science of voice training to put their program on a really sound and workable basis. On the other hand, many of those who do know their voice science do not know or understand the methods and techniques of voice training sufficiently to apply their knowledge, or to teach their students to apply it. So, on the one hand, we have teaching and method and on the other, we have theory, but very seldom do the two get together.

Stressing the "methods and techniques of voice training" mentioned by Anderson, I made the following reply to West:

"I personally lack many of the skills you have outlined in your points A-F. My equipment comes largely from training in vocal music off and on over a period of eighteen years, with application of what I learned to speaking voice problems. I find no need to master laryngoscopy when I can have sit in with me on my cases one of the best laryngologists of our medical school. Yet I

am having, apparently, sufficient success in the treatment of extreme vocal disorders as to have laryngologists send me for rehabilitation post-operative and other cases—nodes for example. I introduce myself into this merely to bring into focus a type of equipment and experience you do not emphasize. Perhaps few if any of the best vocal (singing) teachers have had anything approaching the scientific training you mention or have known much at all about the vocal mechanism. They have, however, gone through a long period of ear training, coupled with vocal, muscular training which enables them to discriminate as to the sounds of the voice and to react kinesthetically with their own vocal mechanism to the qualities they hear in the student's voice; and, of course, they have to have the capacity to transfer to him, muscularly, the corrective procedure.

"I quite agree with you that the vocal clinician should thoroughly understand the vocal mechanism in order not only to explain implications to students but also himself to understand the implications of pathological conditions, malformations, etc. But I am convinced that beyond this such knowledge is not greatly useful to him in retraining the voice, that training the speaking voice is an art similar to training the singing voice, that the greater number of non-pathological and some pathological defects can be eliminated merely by proper speaking-voice disciplines similar to effective singing disciplines, administered by a person who has mastered the art of training voices.

"I agree with you wholeheartedly that there are too few qualified teachers of singing voice, which to me justifies what you have termed your 'emotional bias.' But that does not refute my point that if we are going to prepare students to rehabilitate the speaking voice, we have to make them proficient, by training over a period of years, in speaking-voice disciplines not unlike those of the embryo concert or opera singer. No matter how much scientific knowledge the clinician may have, I should not consider him qualified to deal with defects of voice unless he had himself mastered such disciplines, with all that that involves in hearing discrimination and vicarious muscular adjustments. Certainly, I should not exclude the use of diagnostic scientific equipment, but I am convinced that such use cannot be a substitute for personal equipment won through these disciplines.

"I took the liberty of showing your letter to Dr. William M. Dick, Assistant Professor of Otorhinolaryngology, of our Medical College, who examines all the vocal cases of our department. It occurs to me that you may be interested in his unprompted reaction, though you may feel that it has no real value in this discussion. Dick's immediate response was that he was proficient in the greater number of skills included in your A-F (having forgotten a great deal about his studies of the physics of sound, and not being acquainted with electronics and with the instruments used in oral photography), but that he had no experience or capacity to treat defects of voice. He seemed to feel that if your point of view were somewhat extended it would reduce itself into the contention that a skilled laryngologist with other kinds of scientific training should be the person best equipped to treat vocal defects. This reaction does not, of course, do justice to the analysis in your letter which, though not outlining speech disciplines, in my opinion takes for granted some such training. How much, however, and what kind was not made as clear as the outline of scientific training."

In answer to my letter stressing the need for training in the "art" of voice

production, the following provocative letter was received from Professor West:

"Of course you must realize . . . that you are aware that in my comments I was not talking about the ideal training of the teacher of voice but I was, rather, listing the shortcomings of our present training program. That was what you wanted me to do, was it not? I feel that our present training is closer to the ideal on the 'art' side than on the science side. Hence I appeared to be emphasizing science more than I would if I were to describe the complete training of the voice teacher.

"Now let's get back to your letter and start with the second paragraph on page 1. You are fortunate in having a laryngologist whom you can lean upon for the appraisal of the laryngeal conditions. There are very few such laryngologists. Most of them don't know what to look for in dysphonias, unless those dysphonias are the result of disease or traumatic injury. Structural anomalies that do not interfere with the respiratory and other basic functions of the larynx pass unnoticed, as do also those maladjustments of the laryngeal parts that are the result of poor habits acquired while singing or speaking under difficult conditions or through imitation of poor exemplars. In short, most laryngologists know a lot about the diseases of the larynx but very little about the 'voice box.' It is silly to think that a physician could look at my body and tell me why I cannot play golf well. I am not paralyzed. I have legs and arms of average length. My heart is good. I can swim well. I have no tumors on my hands that prevent my holding the clubs. The golf 'pro,' however, can watch me in action and diagnose the difficulty. Why should he not look at me directly, instead of looking at me through the eyes of the physician?

"Of course, if I have palsy, the physician can guess that I will not do well at golf—but so can the 'pro.'

"Don't get the idea that I do not want the help of the throat specialist. But to refer to him every case of dysphonia would be as foolish as for the golf 'pro' to refer to the orthopedic specialist every one of his clients before taking them on for training. If I see a tumor, that tumor gets referred to the physician, instantly.

"Out of 1000 cases of voice difficulty only a few need the laryngologist, but they need him badly. Which are the few? There is no way under God's heaven to find those few better than the simple method of looking into the larynx—and to ask the laryngologist to go over all the cases is not practical.

"You watch the mouth work; why not watch the larynx? You are the 'pro.' It is a simple, harmless procedure, though it does require a considerable skill. . . .

"I have apparatus here in my office by which I can check the fundamental pitch of the voice. By the use of these instruments I am strongly suspicious that your findings about pitch levels in your recent article in the QUARTERLY JOURNAL are erroneous. I am strongly suspicious that your 'artistic' ear deceived you into taking a 'partial' for a 'fundamental.' Whether or not I am right, and whether or not that would have made much difference in what you did with your pupils, it is that sort of 'artistic' error against which I would guard our students. Suppose someone were to try to follow your methods whose ear was different from yours. He might do harm. Electronics is an aid that helps us to check the vagaries of our ears. To avoid using this aid is a mistake."

West's letters were submitted with his permission to a number of correspondents, with copies of my replies. This exchange resulted in fruitful reactions, among the most interesting of which is

a letter from Professor C. K. Thomas, of Cornell University, extracts of which follow:

"If I understand Professor West correctly, he thinks that the voice teacher, or at any rate the teacher of teachers of voice, should become thoroughly competent in several diverse fields. My own feeling is that this is practically impossible, and that it is not necessary. I'm willing to leave laryngology to the laryngologist, electronics to the physicist, medicine to the physicians, and even psychology to the psychologists. They'll do a much better job of their specialties than will the voice teacher, who is bound to be an amateur in their fields, although he can be an expert in his own. He ought to be an amateur in those other fields; that is, he ought to know enough about them to understand what he's doing, and to know his own limitations. If he's competent in his own field he needn't feel that his ego has been deflated when he consults somebody in another field. The psychologists and laryngologists refer students to the speech teacher without knowing anything about speech; why should he object to referring his students to them? Why should he feel that he has to provide all the answers himself? Similarly with the physicist and the engineer; I don't stop driving my car because I can't grind the valves or reline the brakes; I let the garage man do that. It's much better to have a competent engineer or physicist take care of laboratory equipment than to try to do it in an amateurish fashion. Quite possibly some voice teachers are good mechanics, and can take care of their own equipment. Quite possibly some are good psychologists, and can get along without psychological help. But I'm skeptical about the possibility of finding a combination of voice teacher, laboratory physicist, psychologist, and laryngologist in one skin. If you can find one, he can name his own price.

"But positively, I think the voice teacher has his own field, that of the art of voice and speech. I don't think you can separate the two aspects of the field. Voice must be realized either through a series of meaningless tones, or through speech. I agree with what both you and West say about teachers of singing: they're scientifically limited, but they know their own field, and they manage to turn out some pretty respectable products. I've been associated with a number of them for a good many years, I know that nine-tenths of what they say is nonsense, but I've seen a steady procession from their studios to the concert stage. Where the teacher of singing most often fails is in not understanding speech; for every Lawrence Tibbett, who has a decent respect for the English language, you get a Richard Crooks, whose English is like nothing else in heaven or on earth. I think that voice teachers in speech departments can be charged with the same fault. Few of them have any real conception of English phonetics, of the sounds they use in voice production. Almost none of them have any genuine conception of the phoneme, the basic concept of phonetics. Here is where I think we need improvement: in the art of voice production, and in the understanding of the spoken language. If we know those two aspects of the field thoroughly we can consult, on even terms, with those who have specialized in other fields: in psychology, medicine, physics, and the rest."

Another interesting rejoinder was from Professor Karl R. Wallace (University of Virginia), an extract from which follows:

> I suspect that I had better not enter the list of the controversialists because voice science and voice training are not my

strong points. I shall, however, be glad to express some general opinions for what they may be worth. First, the speech teachers I have employed over the past ten years and those whom I know fairly well have had no intensive training in voice production such as would be secured through singing. Some of them have had courses, usually two-semester-hour courses, in something that was labeled voice training. Most of them have had adequate voices, but none of them, I should say, including myself, have had the kind of training that would enable them to realize the potentialities of their own mechanism. Certainly few of them have had the inclination or the training to work intensively on voice as voice. Second, it is my impression that most departments of speech in their instruction neglect voice training and do not even have a separate course for voice primarily. Our own department, primarily an undergraduate department, has no such course—and we need one. The nearest we have ever come to it is the baby course in the fundamentals of speech in which we have recently used Anderson as a textbook and have followed the book pretty carefully; the emphasis, in other words, has been pretty much on voice and diction with a liberal dose of phonetics thrown in. I appreciate West's point, but it seems to me that it holds principally for the voice diagnostician, not for the therapist. I suppose that the majority of our speech teachers, certainly those in small communities and rural areas, cannot draw upon the services of the expert throat men; consequently, they should probably know a good deal about diagnostic techniques and instruments.

Anderson's comments on the West-Williamson correspondence contribute materially to this paper.

"I should agree with you and Dr. West that voice therapy and voice training—if the two can really be separated—represent relatively neglected fields. I am not even sure, considering the great advances made in all other phases of speech training, that voice training has not slipped back somewhat, at least relatively, from the place which it occupied several decades ago when the development of the voice constituted the central concern in almost any program of speech or drama training. I can't deny that often some very bad things were done in the name of voice training in those days, but I shall comment on that a bit later.

"Considering that a major portion of the research and advancement in the general field of speech over the past twenty years or so has been in the subjects of voice science, experimental phonetics, and speech pathology, one would naturally conclude that the primary cause of the recession of interest and skill as applied to voice training must be attributed to factors other than those which Dr. West mentions. The truth of the matter is, it seems to me, that the contributions of research and the accessibility of knowledge in those fields mentioned by Dr. West have not in themselves produced effective voice teachers. The reason, I believe, is that merely knowing the facts of voice and speech science will not *ipso facto* provide all of the necessary tools for effective voice therapy or training. Something more is needed. Moreover, the trend toward objective investigation in the field of voice has tended to cast the pale light of skepticism on anything that could not be measured, graphed, and accurately recorded. I would not for a moment condemn or criticize this point of view generally, but the fact remains that voice is still a very complex product of a delicate, intricately integrated mechanism, and many of the factors which contribute to its production and help to shape the final end product are far from being clearly understood and may not be for a long, long time. It may even be true that many of them *need* not be understood for successful voice training. The most effective voice training I have ever seen, for example, was done by teachers who possessed little, if any, exact knowledge of the physics of sound, the

anatomy or pathology of the vocal mechanism, or much acquaintance with or access to scientific apparatus. I am not suggesting that they were good because of this lack; undoubtedly it was in spite of it, *unless* the scientific training which they perhaps should have had might have caused them to discard many of their techniques which could not be explained and justified on a purely objective, scientific basis.

"All of which leads me to my point of view. I disagree with Dr. West that the *chief* need is for more knowledge along the lines he mentions; such knowledge alone will not produce voice therapists and teachers. We already have ample knowledge on which to base a perfectly sound, pragmatic method of voice teaching. What we need to do is to take that knowledge and put it to work. What we need is to develop, rediscover possibly to some extent, what might be called (for want of a better term) the art and 'craft' of voice teaching.

"However, we need to be very careful that this art and 'craft' is developed in strict accordance with the known facts of voice and speech, and here I very much agree with Dr. West in stressing the importance of a good scientific foundation for voice training as far as it will take us. Many dreadful things have been done and unbelievable misinformation promulgated in the name of voice teaching by ignorant, poorly trained teachers who were ignorant of the fact that they were ignorant. This we must avoid at all costs. As I see it, the ideal voice teacher is one who knows his voice science, but beyond that, he knows what to *do* with this knowledge; he knows how to apply it to the problems of voice therapy and voice development.

"I am more inclined to agree with Dr. West than with you, I believe, on the subject of the value of voice training for singing as a contribution to voice training for speech. The reasons are both inherent in the essential nature of the two, as well as in the unreliability and unsound basis of much of the voice training for song. It is true that the training in such factors as pitch control, pitch recognition, flexibility, and sensitiveness to quality changes, which form a part of training in singing, contribute materially to the advancement of the student or teacher of voice training for speech. On the other hand, the extension of the range upward—especially in the case of tenors and sopranos—the handling of breath support, nasal resonance, 'tone placement,' vibrato, and such factors adapted especially to singing, all work, to a considerable degree, against the best type of training for speech. For example, a singing teacher attempting to develop the upper 'registers' of a tenor will very effectively undo the efforts of his voice teacher attempting to lower and deepen his speaking voice. At least, that has been my experience in some instances. A student of mine did a very interesting and profitable Master's study comparing the methods which have been used in the training of the singing voice with those used in the training of the speaking voice. He discovered in surveying the historical development of the two arts that not only were methods essentially different in the two cases in many instances, but also objectives, terminology, fundamental concepts (registration, vibrato, timbre, for example), and final results were often quite dissimilar. He concluded that the voice was being trained to perform in essentially different ways in the two instances and that as a result there was not the degree of 'carry-over' from one to the other that one might expect. I should be inclined to say that there is more likelihood of transfer the other way around—that an individual who had had sound, fundamental training in voice for speech could use

more of this as a foundation for training in singing, than vice-versa."

After Anderson had read West's second reply, he wrote:

> I was especially interested in West's reply, and because he appears to have shifted his emphasis somewhat, I find I am in rather definite agreement with him so far as he goes. I feel that that last qualifying phrase provides the answer. However, as far as I can see, West is thinking more of diagnosis and insurance against error than he is of real training. It is fine to know the things that West would have a voice teacher know and excellent for those purposes, but, as I said in my former letter, they don't of themselves provide all the skill that the teacher dealing primarily in voice needs.

Thomas' supplemental comment to West's second letter reads:

> . . . to state it as my considered opinion that the ear is the final judge of vocal quality; and not the machine. Perhaps I'm not mechanically inclined, but perhaps for other reasons too, I'm not as impressed by gadgets as some.

The following quotations from letters of Claude M. Wise, of Louisiana State University contribute materially to this study:

> . . . any speech teacher should be well enough prepared to be able to sift the cases of defective speech in such a way as to place in one group the people whom he can handle without the help of a physician and in the other group the people who need a physician's assistance as well as the speech correctionist's own.
>
> . . . Both the testimony of the speech teacher, as informed through his own subjective reactions, and the testimony of the electronic instrument are valuable.
>
> . . . I am much in favor of more overt attention to voice training for all forms of speech, casual and formal. Knowledge about speech science is indispensable, but must be used to supplement rather than to displace the value of training in the act of speech.

John Dolman, Jr. (Pennsylvania) comments on the correspondence:

> As a casual bystander, I do think that your two views (yours and West's) are not as far apart as they seemed in your first letters. You yourself, in your letter of November 5, speak of the problem as one of training the speaking voice, whereas West seems chiefly concerned with the work of the clinician in diagnosing the more serious disorders of the voice. I should be inclined to agree with him that the highly specialized practitioner in the latter field should know enough of the techniques in allied specialties at least to know when to refer cases to somebody else; but I should also agree with you that the teacher engaged primarily in developing normal voices for speaking purposes should be somewhat more of an artist and less of a scientist than the clinician.
>
> Of course no teacher can afford to be entirely ignorant of the techniques of those who assist him, even though they be competent. I suppose any teacher of speech would want to know how to use a recording machine—and perhaps even how to repair one at a time when all the professional trouble shooters are in the Army or Navy; he would want enough knowledge of physics, psychology and even electronics to realize their possibilities. But I am not at all sure that he would need to possess 'the skills of laryngoscopy'—especially if they are delicate skills requiring years of practice.

Asked to make suggestions for the improvement of the present training, Lou Kennedy of the Neuro-Physical Rehabilitation Clinic of Philadelphia, Ollie L. Backus (Michigan), and Captain Grant Fairbanks (Chief, Aural Rehabilitation Section, MAC) who did not see the West-Williamson correspondence, remark as follows.

Kennedy:

> To improve the present training, the instructors should familiarize themselves with whatever research has been done and use the findings in their teaching. But best of all, the graduate departments should carry out research in connection with specialists: physicists, anatomists, laryngologists and others working in allied fields.

Backus:

> I feel, then, that persons with voice de-

fects need to have much more than just vocal exercises to get at the root of the problem. I have become slowly convinced that functional voice cases show a great deal of nervous tension and profit from work in speech hygiene and relaxation in addition to the exercises. . . . I think the clinic program has to be set up to get at the whole person instead of just the voice.

Fairbanks:

Increase the training in the basic sciences concerned, especially acoustics, physiology, anatomy, and psychology. In my opinion, training at the present time is too superficial and too much of the rule book sort. Naturally, I would recommend superimposing upon this basic scientific information more experience in observation and treatment of voice disorders.

It is interesting to note that the opinions expressed in this correspondence represent no real controversy over the adequacy of scientific study as opposed to inadequacy of the "art" of voice training, or the contrary. While some authorities believe that our most serious shortcoming is insufficient scientific study and while others believe that our voice science preparation of teachers is at present superior to our training in the "craft" of voice, there is reasonably general understanding and agreement that both the science and the art of dealing with dysphonia are not as well planned for and developed as is needed.

Professor West has outlined with great thoroughness scientific needs. It is to be regretted that he did not also justify or expand upon his statement that "our present training is closer to the ideal on the 'art' than on the science side," for the evidence of this study fails to support that opinion. What it does seem to show is that all the personal voice training most prospective teachers get is in one course, or a part of one course, occasionally added to by parts of other courses, *in the undergraduate curriculum*. This is supplemented in the graduate school, and occasionally in the undergraduate college, by observation and participation in clinics. Can this be considered satisfactory instruction in the art of voice training? The weakness of this, apparently, is that the voice physician rarely learns to heal himself, which leaves him frequently in the position of trying to impose upon voice defectives disciplines which he has never fully mastered himself. The courses available to him rarely equip him to approach certain types of vocal defects *as problems of improperly produced voice* to be remedied by *proper production*.

## III

West has advanced a carefully prepared plan for the improvement of scientific techniques and methods of diagnosis and treatment of voice disorders. To this nothing need be added except the observation that the study he outlines is in accord with traditional concepts of graduate study and should, therefore, meet with the approval of those who pass upon graduate curricula. No comparable plan, unfortunately, has been proposed for improvement of the art or craft of voice training. And if one were proposed, it would in all probability not be in keeping with graduate school tradition. Training in the craft of voice is a discipline, like singing, painting, and dancing, not to be too readily accepted by graduate school committees, which may be a partial explanation why so few courses involving voice disciplines are to be found in present graduate speech curricula. A graduate course based on extension or enlargement of the discipline of our undergraduate voice courses would be criticized as "professional," "vocational," or "teacher training." This is an impasse difficult, if not impossible, to overcome in a graduate school or arts and science.

In search of a means of overcoming it, I asked each contributor for his opinion

on whether or not intensive singing-voice instruction might be of value as partial equipment for speaking-voice specialists. The reason the question was asked is that the disciplines of singing—when well taught—represent the highest art of voice training; and they might, it seemed reasonable to assume, contribute technics and methods to speaking-voice training and to the correction of certain types of voice defects. It seemed, too, that singing, as an adjunct to the study of voice science, might provide a private method of training—not dependent upon the graduate school—in personal disciplines later to be transmuted into speaking technics. The singing disciplines would be undertaken day after day, month after month, not so much for the improvement of the voice of the teacher as for the training of his ear, his vocal muscles, and his understanding of the doing, rather than merely of the knowing.

Endorsement of this singing proposal came from only two authorities, C. K. Thomas and Jane Dorsey Zimmerman. A number of others stated that there might be values to singing were it not for serious disadvantages. West mentions the shortage of good vocal teachers, also the misinformation taught by most of them. Anderson draws attention to differences in aims between singing and speaking instruction and points out that many technics of singing are actually detrimental in speaking. Other comments, partly favorable, partly unfavorable follow:

Loren D. Reid (University of Missouri):

> In answer to your question about the percentage of students who have had singing lessons, I can only guess that a very small percentage has done so. I took a semester's lessons in voice for the sole purpose of studying the methods used by the singing teacher. I found them very helpful and used them in my classes. The evidence of singing voice is not too clear. The tentative conclusion I have arrived at is that training of the singing voice helps the speaking voice only if the teacher of singing is able to point out the relationship between the two.

C. K. Thomas (Cornell University):

> We don't require any study of singing, though my experience is that experience in singing sharpens the hearing for both vocal and phonetic problems. In the same way, the student who plays the violin or the trombone, or any other musical instrument which requires a constant check by the ear, has an advantage over the student who plays the piano, the flute, or any other keyed instrument, and of course over the student who has no musical training.

Lou Kennedy:

> I certainly do believe that musical training will definitely improve the speaking voice if the musical training is physiologically and hygienically done. On the other hand the forced training sometimes done in choirs, schools, and studios with children of different ages and also with adults is often harmful. In brief then, singing-voice training will be good if done according to hygienic principles.

Anna M. Carr (State Teachers' College of Wisconsin):

> So far as singing-training for speaking-voice teachers is concerned, I think such training *should* be valuable, if those technics of voice production were applied to speech production—and perhaps speech teachers so trained would make the transfer. But in observing trained singers as speakers, I am usually disappointed in their speech product.

C. M. Wise (Louisiana State University):

> Whatever information the singer learns concerning the vocal mechanism and its proper functioning could be carried over, and some of it, especially that of anatomical nature, could be applied to speech.

Marie K. Mason (The Ohio State University):

> While numbers of students of vocal music are referred to the speech and voice clinic for advice and help in over

coming a husky or throaty speaking voice or extreme nasality-speech, students are not usually recommended to study the singing voice—not that this is not desirable but because of difficulties involved in scheduling such training.

Paul D. Bagwell (Michigan State College):

> We do not require nor even recommend singing as partial equipment. Frankly, the reason for not doing so is that the idea has never been brought up. Your letter has started me thinking in that direction and I shall investigate the possibilities.

Four authorities say nothing in approval of singing training:[5]

Bryng Bryngelson (University of Minnesota):

> As far as I know there is no encouragement of students to study singing as a preparation for the management of clinical cases in voice.

Joseph F. O'Brien (Pennsylvania State College):

> So far as I am aware, study of the singing voice is only incidental in connection with our work.

C. Van Riper (Western Michigan College):

> I doubt very much whether intensive singing voice training would be of as much value in preparing speaking-voice teachers as would careful diagnosis of breathing, resonation, phonation, and articulation faults, if the latter were followed by adequate remedial work. Just one example might suffice: Assimilation nasality, which is one of our most grievous speech faults, is seldom as apparent in singing as it is in speech because transitions are slower in song and a sluggish velum has an opportunity to move.

John Dolman, Jr., partly favorable, advances a novel argument in opposition:

> . . . I still think that only a part of what is normally taught by teachers of vocal music can be, or should be, applied to the training of the speaking voice, unless for stage purposes. Real beauty of voice is an object for the singer. For the speaker it is hardly necessary, and may indeed prove a distraction. To my ear, the best speaking voice is one entirely free of noticeable faults, but not so devastatingly beautiful as to make me listen in rapture to its sound at the expense of grasping the thought. With this limitation in mind, I would say that the speaker should be taught good breathing and breath control, ease and relaxation in utterance, flexibility and responsiveness of the voice to the thought, but not those elements of tone perfection and musical technique which belong exclusively to singing.

If singing instruction were to be of value to voice clinicians, there would naturally, have to be a carry-over to speaking. On the lack of carry-over, at least two of those who answered criticized singing:

Andrew T. Weaver (University of Wisconsin):

> Training for singing *should be* very valuable in its transfer effects upon the speaking voice. However, the scientific backgrounds of most singing-voice teachers are so extremely sketchy and inadequate that the training which they give doesn't amount to much, at least so far as the speaking voice is concerned. I believe that sound methods of breathing and tone production are interchangeable in the two fields but since these are not taught by many instructors of vocal music that fact doesn't make much difference.

Ollie L. Backus (University of Michigan):

> I do not believe that intensive singing-voice training has much carry-over in the speaking voice. I have seen too many people with well trained singing voices whose speaking voices were atrocious.

These criticisms, the reader will have observed, are directed *not against speech teachers* who have had singing instruction, but against singers who have, perhaps, felt no need, had no inclination, or made no conscious effort to apply to

[5] Including Grant Fairbanks, who expressed his opposition by a simple, "No."

speaking what they learned in singing. Of this carry-over problem and its solution, no better summation can be offered than part of a letter from Mrs. Zimmerman (Columbia), who has herself had singing training.

> Occasionally a student takes singing lessons along with her speech work in the hope that her voice improvement will be more rapid. But, for the most part, the techniques taught are so different from those she is learning in her speech classes that she can make little use of them.
>
> This condition, holds, also for the students enrolled in our classes in voice and diction who are majoring in vocal music, and/or are trained singers. They have learned formal and specific skills which they can apply to singing only, and can rarely see the connection between their singing and speaking skills. It has been my experience that the singing—and transfer to speaking—methods are best taught by speech teachers who have studied modern methods of singing, and can sing, and can adapt these methods to modern and acceptable methods of teaching voice and speech.

From these opinions no definite conclusion can be drawn other than that the weight of opinion is not in support of singing as contributory training for voice clinicians. Enough, however, is said in partial favor to suggest experimentation over a period of years to learn more definitely whether there are possible transfer values.

It may be said in general conclusion that the authorities, whose statements furnish the principal material of this study, express uniform dissatisfaction with our present training of voice therapists, and a number of them advance definite, well-outlined proposals for the improvement of scientific knowledge of voice, of the use of scientific instruments, and of clinical methods. Though pointing to a like need for improvement of instruction in the craft of voice training, they suggest, however, no similarly well-thought-out plan for remedying the weaknesses of this important phase of our training.

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## SPEECH AND HUMAN RELATIONS IN INDUSTRY

CHARLES T. ESTES
*U. S. Conciliation Service, Department of Labor*

SINCE the United States Conciliation Service was established in 1913, we have accumulated a vast store of information on the underlying causes of industrial disputes and what may be done to prevent them. Although the Conciliation Service often aids in the settling of disputes, its ultimate goal is to *prevent* disputes.

Now to know the causes of industrial controversies is to be on the way towards finding means of preventing them. We have discovered that there are at least two major basic factors in disputes. The first serves to convert differences of opinion into disputes; the second creates an atmosphere which augments and intensifies differences of opinion. The first factor is that of human relations—the adjustment of one person to another. And human adjustments, the crux of labor-management relations, suffers most from POOR COMMUNICATION. Labor and management may bring some knowledge of each other's problems and motives to the conference table, but poor communication often nullifies, in whole, or in part, such knowledge. Furthermore, the attempt of labor and management to extend their knowledge and understanding of each other at the conference table is often frustrated by inadequate communication.

We have come to realize that com-

munication is poor because of three main causes: (1) *poor reception,* or imperfect listening and perception; (2) *poor digestion,* or inaccurate interpretation and assimilation of what is read or heard; and (3) *poor transmission,* or inadequate use of speech and language. It is evident that teachers of speech everywhere, everyday—whether they teach in the elementary school, the secondary school, or the college—can do much toward building habits of accuracy in listening, in understanding what is said, and in talking so that what they say is understandable and acceptable to others. If you want to make your contribution to industrial peace, *teach well.*

The second basic factor in industrial disputes, the intensification of differences of opinion, seems to us to be due chiefly to this fact: human adjustments suffer because of MECHANICAL HABIT BEHAVIOR PATTERNS. Adjustment is made difficult because of grooved thinking and behavior. Teachers of speech, especially teachers of public speaking, persuasion, and discussion and those who emphasize how human beings react to language symbols, doubtless appreciate this fact. You can help to secure better human adjustments, because you can help your students to recognize mechanical behavior patterns, and the motives, emotions, and attitudes that lie behind them, and teach them how to cope appropriately with such patterns during communication.

## I

Poor communication and its three causes I think I can best illustrate by a story. In a small midwestern city a few months ago I was invited by a fellow Commissioner to lunch with a group from labor and management. I arrived at the luncheon without breakfast. My first consideration was, of course, breakfast. Engaged in conversation with the gentlemen on my right and on my left, I paid little attention to what was going on around the table. When the waitress came to me, I discovered that the luncheon menu consisted mainly of boiled fish—it was Friday. Interested in breakfast, I was not interested in fish; so I turned rather quickly to the waitress and said, "I would like to have some grapefruit juice, corn flakes, and coffee." To my amazement, she exploded and left. I ate boiled fish for my breakfast!

A few weeks later I was in an eastern city at dinner with a friend who made an observation that impressed me. "We go home at night," he said, "we turn on the left button of the radio; we wait for it to warm up; then we turn the right button to the wave length we want to hear. Our radio receives wave lengths from the ether; it digests them by running them around through its tubes; and it transmits to us what it has received and digested. Can the human being do that?"

Several weeks later I was back in the same midwestern city under the exact same circumstances, lunching with the same people. It was Friday, and there was boiled fish! As the waitress started around the table to take the orders I remembered the radio story. My first thought was, how can I turn on the left button of the radio of her brain and then turn the right button to the breakfast wave length instead of to the luncheon wave length? So when she reached me, instead of turning and saying very quickly what I had said before, I turned slowly and said, "Young lady, I'm in terrible difficulty. I arrived at 5 o'clock this morning—no sleep. I dozed off—my friend the Commissioner called me at 11:30 to have lunch. But I haven't yet had breakfast. Now I know *you* don't mind, but I wonder if you would be kind enough to go out in the kitchen and see if you can persuade them to let me have some grapefruit juice, corn flakes, and,

oh, yes, I would like a little coffee." And I got my breakfast!

Looking back over my first experience I realize that my failure to get my breakfast was my fault and not the waitress's. She was on the luncheon wave length while I was on the breakfast wave length. She couldn't understand my situation; I didn't adapt to her situation, and accordingly, in making my wants clear to her, my transmission was inadequate. But in the second experience, I succeeded in finding her wave length, with the result that she could listen, could interpret correctly, and respond appropriately.

How often do supervisors, either on management's or the union's side, tell a man to do something, the details of which they are thoroughly saturated with, without giving him time enough to warm up and get on the same wave length? He gets a set of snappy instructions and does what he understands has been asked of him—what he is told and all he assumes he heard. But if anything goes wrong, the supervisor blames him and brands him as "dumb." He is not dumb, the supervisor is dumb—dumb in the sense that he has failed to size up his hearer and to adapt his instructions to him.

Now as to the mechanical habit behavior patterns. Emery Reves, in his book, *The Anatomy of Peace*, states that for ten thousand years human beings depended upon animals for means of transportation and means of communication. And in less than one hundred years we have jumped from animal transportation and animal means of communication to the jet-propelled airplane traveling at 800 to 1200 miles an hour. Such a transformation reminds us that science and invention have made marvelous progress and that the social sciences have lagged behind them. The result is that we treat human beings as robots without realizing in what a mechanical way we behave toward one another. In industry we expect human beings to do a particular job in the way we set them to operate, the same as we would set a machine. But grooved as their behavior often is, they do not invariably respond like a machine to a new task and their performance will not be consistent and invariable; they get tired; they change the procedure. For example, a supervisor might set a man to do a job clockwise, only to return two hours later to find him doing the job counter clockwise. An explosion might occur, merely because the supervisor had not discovered that the worker was left-handed.

We do not stop to realize, furthermore, that we cannot change the habits of human beings merely by instructions or directions. Many habits are like bars of steel. We change them by heat treatment or by a turning lathe. Yet the heating and turning, to be effective, must be gradual, degree by degree, chip by chip, lest the product be injured in the moulding. Let me illustrate the difficulty in changing habits by a homely example. If a man is accustomed to eating with his knife and you tell him that Emily Post says he should use his fork—do you think you change him? No, you make him so unbending and obstinate that he will even eat peas with his knife, putting them on one at a time and continuing to sword-swallow the knife. But suppose you put the man in a private dining room at a table a little more elaborately decorated with a few more pieces of silver on the right and left of his plate than he is accustomed to at home, amidst nine strangers whom you have invited. What will he do? You can see him in rather unusual circumstances, slightly ill at ease. He will look around the table to see what the others do, and as soon as he observes that all of them

use forks, he will pick up his fork. What have you done? You have set up a simple device that leads him to change his habit and to SAVE FACE.

This method of applying the heat gradually—even indirectly—so as to get the result you want without hurting the product reminds me of an experience in a hard metal mine in the Middle West a few years ago. Sitting at the bargaining table with about fifteen representatives of labor and management, suddenly a gong, very much like a fire gong, rang in the room. I noticed there was no excitement. To my surprise nobody rushed out of the room. I looked through the door to the telephone switchboard. I saw a young lady open a cap on the top of a tube which ran through the floor near the switchboard. She opened a bottle with an eye dropper and dropped six drops of liquid in the tube.

I was so intrigued with the events—the gong, the lack of excitement, the young lady dropping something in the tube—that I asked the manager of the mine, "What is this? I saw what the young lady did. Nobody does anything."

Please notice the manager's transmission. He said, "That's our telegraph system."

Shaking my head I said, "That doesn't mean anything to me."

After the question was repeated so that the manager would understand what I was groping for, he said, "Years ago when we wanted to bring the men out of the mine quickly the young lady called each of the many telephone stations throughout the mine. The person receiving the message heard a rather excited voice and he in turn yelled in an excited voice to the people around him. Sometimes he didn't reach everyone with his voice, and those whom he did reach rushed excitedly to the elevator cages and in the rush to get out someone always got hurt."

Again I replied, "I don't get it."

He continued, "You mean the tube and what the young lady did? That tube connects with the main airshaft through which we pump fresh air into the mine. What the young lady dropped in that tube was six drops of skunk oil, and every person in the mine got the message through his nose without any excitement and moved quietly to the elevators and came out—with no casualties."

My one comment was, "That's the most beautiful example of indirect selling I have ever heard of in my life."

We all have an airshaft. God knows we pack plenty of skunk oil with us. The job is to find the other fellow's airshaft, drop a little skunk oil in it, and wait. He will come out of the mine because it's *his* idea. Yet we mechanically-minded people, once we have found the other fellow's airshaft, don't use the skunk oil approach. We think we must ring fire gongs, yell directions from above, go down in the mine and push him, and in other ways beat upon him directly. Or if we use the skunk oil approach, we overdo it; we can't wait a bit, for when the other fellow doesn't come out of his mine like a jack-in-the-box, we dump in a gallon of skunk oil. We balk our efforts and ruin the effect; we must make the other fellow think it's all our idea and not his. It would not hurt to remind ourselves that a great deal of good can be done in this world if we are not too fussy about who gets the credit.

## II

The principal spots at which poor communication and irritating mechanical habit patterns affect management-labor relationships can be seen from the following diagram (Figure I).

At the top of the left side of the "V" is management. Between management and the employee at the bottom of the "V" is the foreman who is the cog in the

transmission line through which information and instructions flow from management to the employee. Of course, there are many levels in supervision between the foreman and top management. But we shall confine ourselves to the

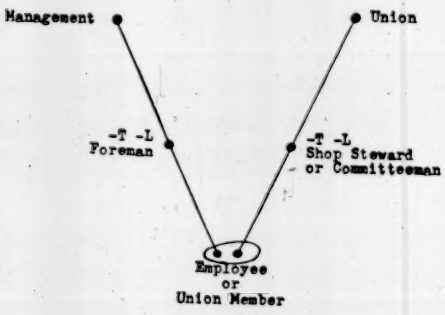



FIGURE I

level of supervision just above the employee—the foreman. An examination of the usual method of selecting a foreman in the past indicates very clearly that he was chosen because he was a good workman—he produced an excellent product. Someone noticed the product and said, "Let's make him a foreman." No one stopped to examine him to see whether he could communicate the know-how on how to make the particular product or whether he could lead employees to use the know-how which he had transmitted. So generally speaking we find among supervisors a minus in transmission ability in the field of communication and a minus in leadership (-T and -L).

On the other side of the "V" the union is at the top. Between the union and the union member at the bottom (in this instance the union member and the employee are the same) we have the shop steward, or shop committeeman, who like the foreman, is the cog in the transmission line through which information and instructions flow. An examination of the method of selecting a committeeman or steward indicates that he was chosen because he made a good speech at the union meeting. He was neither examined to determine whether he could transmit the theory and philosophy of the union movement nor whether he could lead people to follow the theory and philosophy he had transmitted. Similarly we find him minus in transmission ability and minus in leadership (-T and -L).

Now let us put this problem on a mechanical basis by saying that these two cogs on the respective "legs" of the "V" have, because of this -T and -L, rough spots in the transmission lines or obstructions in the pipe lines. The problem, then, is how to polish these cogs or remove the obstructions in order to develop better transmitting ability and better leadership. We find that once you have polished these cogs or removed the obstructions, we have changed our "V" to two parallel lines. (Figure II). In other words, management and labor come to recognize a common goal and the basis of cooperative effort is laid. Furthermore, the point has been reached at which the representatives of manage-

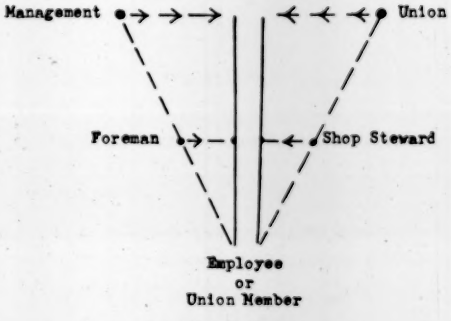



FIGURE II

ment and labor can sit down at the table—grievance or bargaining—and discuss their mutual problems, even though there is a difference of opinion, without blowing a fuse or gasket or getting their temperatures up. In other words, their discussion is a relatively dispassionate

analysis of mutual problems where a difference of opinion can be talked about with mutual respect for one another's views, born of understanding.

## III

A review of grievance and collective bargaining experience indicates that there are three phases of labor-management relations: the organizational stage, the fighting stage, the cooperative stage. Between the first and third are many trials and errors; many costly precedents are set. The time from the first to the last stage is unusually long. Is there not some way to reduce this time and reach the cooperative stage with less deep scars and fewer costly precedents? We think there is. The way lies in improving communication and in circumventing mechanical habits of behavior.

The Conciliation Service believes it has developed an effective way of doing two things: (1) preventing disputes and thus eliminating the fighting stage; (2) shortening the fighting stage. There are, of course, other ways of doing these things, but the method I shall present here should be of special interest to students of communication. It is a method based on these factors: (1) Learning is through both the eye and ear. Indeed, it is said that 86% of those who learn, learn from what they see; 14% learn from what they hear. (2) Learning to adjust appropriately to one another is facilitated by reading aloud and by discussing together around the conference table, materials that are basic to the mutual understanding and cooperation of foreman and steward, of management and labor. Our method trains in reading and listening accurately, in assimilation and understanding, and in transmission that circumvents mechanical habits of behavior and resistance. The method and procedure themselves seem to furnish just the right amount of skunk oil.

After searching through various publications we concluded that the subjects which interested shop stewards and foremen most were: How to Handle Grievances, How to Instruct, How to Correct, How to Manage, and Qualities of a Good Leader. We started with a greater number of subjects but ended with these five. We found, too, that we got better results when the physical layout of the page contained a minimum amount of reading material, large type, and plenty of white space. For example, here is a quick picture of the layout of one of the pages: WHAT IS A GRIEVANCE appears in large type; below are about fourteen or fifteen lines of slightly smaller type explaining what a grievance is. Please bear this physical layout of the page in mind because if you, by chance, were to try out this procedure using the normal book, small type, or mimeographed material, it will not work. If you feel that we are talking in terms of a primer, you are right. (Parenthetically I should state that we do not publish books; we do not recommend anyone's books or pamphlets; we are not an educational institution.)

With these pamphlets at hand, we seat about ten persons around a table in a room of proper size with the necessary equipment—chairs, blackboard, etc.

The steps in the procedure may be likened to a series of plowing, harrowing, and cultivating operations carried out by the farmer who knows full well that the finest seed purchasable cannot germinate and bear unless the soil is carefully prepared in advance. It is in much the same manner that the technique under discussion must be employed. Although the first two steps appear outwardly repetitious, they are actually a very essential part of the careful preparation of the participants for the open reception and clear understanding of the basic principles which underlie the

smooth handling of union-management problems so imperative for uninterrupted production.

*Step I—First Plowing.* In opening the first meeting of the group, the moderator seats the 10 persons around the table and assigns a number from 1 to 10 to each member of the group. In future meetings, members of the group may sit at any place around the table that they choose, but they will retain the same number.

Before distributing the booklets and beginning the reading, the moderator presents a bird's-eye view of the purpose of the program, the steps involved, and the results desired. He then distributes the booklets and asks each person to write his name on the outside cover, explaining that the booklets will be collected at the end of each session but that every person who completes the course will be given a complete set of booklets for future reading and reference. Under no circumstances should the booklets be taken home until the course is completed. The reason for the prohibition is obvious—some would read them and some would not—with the result that some members of the group would be ahead of the others and the rational development of constructive thinking around the table would be thrown completely out of gear.

The actual exercises are begun by having the person designated as Number 1 read page 1 of the first booklet (How to Handle Grievances). Person Number 2 is then called upon by the moderator to read page 2 aloud, and so on around the table. This process is continued until the booklet is finished or until all the sections of the booklet which the moderator desires to bring to the attention of the group at the first reading are completed.

In most cases it will be found that the reader begins hesitantly and is obviously uneasy over being the center of attention. The majority of persons have difficulty in reading aloud. The moderator must be helpful to the reader and relieve the embarrassment as far as possible. However, a certain amount of uneasiness and discomfort is essential to the success of the first plowing. It induces other members to "brace themselves" and see if they can't do a better job than their fellow members, thus building up a healthy, competitive spirit amongst the group as a whole.

Frequently the moderator will observe some of the participants pulling their collars, or Number 7 and Number 8 looking at page 7 and 8 and trying to listen to Number 1 who is going like a machine gun. The first plowing is comparable to the heat treatment and the turning lathe procedure in changing the steel-like habits of people. Some groups have referred to it as a Turkish bath; it is a leveling off process.

Obviously Number 1 is using his eyes, his voice, and he also hears himself read, which for him is a bit unusual. All the others are exercising their eyes and ears.

After each member of the group has completed his assigned readings, the moderator collects the books and announces the time for the second meeting of the group. Also, he makes a few remarks about future meetings, and, in a sense, "whets their appetites."

*Step II—Second Plowing.* Although the second step is repetitious to the extent that the members of the group are asked to re-read aloud the pages covered in the first plowing, it nevertheless represents a distinct advance in that it furnishes the *first* opportunity for members of the group to direct questions at each other and to formulate replies.

The questions are developed very simply. The person designated as Number 1 is requested by the moderator to read page 1 out loud. After completing

the page, the reader (Number 1) becomes a type of discussion leader. He asks: (1) How many agree with what I have just read? (2) How many disagree? He then proceeds to question only *one* of those who disagree. He asks, for example, (1) Why don't you like it? The answer is generally very vague and indefinite. More often than not, the answer remains vague, such as "I just don't agree with it." At this point the discussion leader (Number 1) leaves his dissenters and asks practically the same questions of only one of those who agreed with what has been read aloud. This procedure is followed by the nine remaining members of the group.

It must be kept in mind that this phase represents only the initial step in stimulating questions and answers and that members of the group are just getting "their feet wet" in the process of leading the thinking of others. The moderator does not expect a particularly good response or contribution to the discussion in this second plowing—that is a matter for further "plowing" in Steps Three and Four.

During this time the moderator finds that now and then the group wants to engage in immediate discussion of the subject matter of some particular page. If the moderator says, "We will set this page aside for later discussion," immediately he precipitates considerable argument, for most people usually prefer full discussion of the page at the moment. If the moderator employs a simple verbal change and says that this controversial page will be placed on ice for later discussion, he can proceed comfortably and develop an "ice box."

The ice box is a simple device to separate the non-controversial pages from the controversial pages. The controversial pages are then divided into the Less Controversial (L.C.) and the More Controversial (M.C.). The Less Controversial are discussed in the subsequent third plowing and the More Controversial in the fourth plowing. These pages, which are deferred or put on ice, are usually the most important sections of the pamphlets. They contain ideas and suggestions which should only be considered by the group after the "breaking in" process has been accomplished and the members of the group have learned to think twice before voicing an opinion; in other words, the important and the possibly controversial material should be discussed only when it is reasonably sure that the group is prepared to think in a serious and unemotional vein.

After Steps I and II have been completed with the first booklet "How to Handle Grievances" the group passes on to the next booklet "How to Instruct." Here again, the first plowing (a complete page-by-page reading aloud of the booklet without any discussion) should be followed immediately by the second plowing, in which the more difficult pages (about one-third of the total number) are "put on ice," and simple questions are asked the group concerning the pages which have been read. The same pattern, Step I followed by Step II, should then be followed in three remaining booklets, "How to Correct," "How to Manage," and "Qualities of a Good Leader."

At this point in our procedure, we have the ice box full of pages divided into two groups, the less controversial from the five pamphlets and the more controversial from the five pamphlets. We are ready for the third plowing.

In Step III, the third plowing, the moderator opens the left half of the ice box, and takes out the less controversial pages from the five pamphlets which have been placed on ice. Number 3, for example, is asked to read one of the pages. This done, Number 3 receives questions from each person around the

table so long as the questions are applicable to the subject matter of the page. The moderator is the "diplomatic policeman" to keep them on the beat. Number 3 is not allowed to answer each question separately and should not be allowed to make notes. After all of the questions are out, with the moderator assisting him in getting everyone to ask a question, Number 3 attempts from memory to make a general statement to cover as many of the questions as he can remember. Hence, in addition to the experience of drawing out questions from the participants he is also receiving a memory exercise.

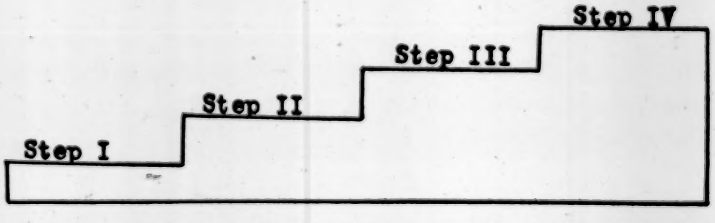
Number 4 reads one of the pages aloud and similarly receives questions from the persons seated at the table and proceeds in the manner just outlined for Number 3. This process is continued until all of the pages in the less controversial side of the ice box are exhausted.

Now we are ready for the fourth plowing, Step IV. The moderator opens the section of the ice box containing the more controversial pages—distributing them, for example, starting with Number 8. Number 8 reads his page aloud. This time each person at the table presents Number 8 with a problem that he himself has, one he may have had in the past or may have immediately in front of him during the day, or one which he anticipates in the future—as long as the problem is applicable to the subject matter of the page. Here again the moderator is the "diplomatic policeman" to keep them all on the beat.

In this plowing, full discussion follows after all of the problems are out. Similarly Number 9 reads a page and goes through the process as just outlined for Number 8. This procedure is con-

STEPS IN DISCUSSION

Step I. Read aloud, one page at a time.
Step II. Read aloud, with limited questions, tabling controversial pages.
Step III. Read aloud, with discussion of tabled controversial questions. (Note: Tabled questions are divided into two groups, i.e., less controversial and more controversial. Discussion in this step centers on less controversial questions.)
Step IV. Read aloud, receiving problems that are controversial. (Note: Discussion here centers on more controversial questions.)




*The ability to steer people into believing that the solution is the result of their own thinking is a most necessary technique in the difficult art of conciliation.*

FIGURE III

tinued with Number 10 and so on until all the more controversial pages have been fully discussed.

At first glance the procedure as outlined may appear somewhat complicated. In reality it is a series of four stairsteps to lead up to the fourth stage, a point at which most conference or discussion leading starts (Figure III). Furthermore, the program serves as a conditioner or foundation for discussion of any type of educational program that one wishes to use after this conditioning process. One observer commented that the processes of communication, namely reception, digestion, and transmission in the four steps as outlined have had a thorough "massaging" and the mechanical habit behavior patterns have been eliminated. In other words, training in communication has gone on without the participants realizing what has happened. Another person commented, "Oh, this is another means of changing habits, plus many other things, which people discover at the table similar to your story about the man who was converted to eating with his fork instead of with his knife. They discover ideas for themselves; it is the SKUNK OIL approach."

The foremen or shop stewards we have just been discussing are not half-wits. You cannot tell accurately what is going on in their minds. They do not even realize what has taken place themselves. The only thing they do finally realize is that their job in handling human beings becomes easier. Of course, they discover new ways of doing things but they discover it at the table—a simple device set up to permit them to discover something, change their ways, and yet SAVE FACE.

In concluding, it may be worth reminding you that teachers of speech and communication do have some concern with management-labor relationships. Through their teaching they can help to improve communication and they can help develop in others some sense of the problems and methods of human adjustment, some sense of the other fellow and his reactions. They can, moreover, try out our coaching procedure, adapt it to their own classroom teaching, and discover whether it works with high-school and college students, as well as it seems to with shop stewards and foremen. Above all, the college administrator —and this suggestion, if followed, might contribute immeasurably and directly to industrial peace—might bring together the specialists in labor relations, psychology, semantics, and speech, and encourage them to map out a cooperative program of study and training that would bring their theories down to earth, that would *apply knowledge and skill in the situation where they are most critically tested—in the discussion situation* where men face-to-face must listen, understand, and transmit if they are to achieve agreement and cooperation. I admire the student of labor relations but when he knows only his theories and history, he tends to lose sight of the *human being* who faces him in conference. His knowledge, applied mechanically, often blocks understanding and effective transmission. Similarly, the expert in labor relations who knows psychology theoretically tends to respond mechanically to human beings in troublous conference—he pigeonholes their reactions. Such a man, I think, needs to develop habits of sizing up men on the spot, of listening closely, of adapting swiftly and intuitively to them in discussion. Of course he does acquire these habits through direct experience, through trial and error, in conference and discussion as he goes along. Yet these habits, I should think, can be developed in him early—through coaching in the use of speech, particularly in persuasion and discussion.

# HOW A MEMBER OF CONGRESS MEASURES THE RESPONSE OF HIS CONSTITUENTS

JOHN M. VORYS

THERE is a very accurate and reliable, but not always satisfactory, method of measuring the response of a congressman's constituents to his activities. A congressman finds out about this on the morning after the first Tuesday after the first Monday in November in the even numbered years. An election may not be a scientifically sound method of measuring public opinion, but it is the best method yet devised for deciding what effect public opinion should have on government, and it is the cornerstone of representative government. Public opinion is as important, as mysterious, and as unpredictable as the weather. In fact, it is the intellectual and emotional weather in which people live, and like the weather, people talk about it all the time and still know very little about what it is going to be at a given time and place in the future.

Every congressman has his own methods of measuring public opinion. Many of them are trade secrets which he guards carefully. Certain generalities can be made however, without being disloyal to our trade and with comparative accuracy.

## I

The public seems to think that a congressman judges public opinion on an issue by his mail, and acts accordingly. I have often heard it said that a congressman makes two piles of his letters, for and against, and votes according to the tallest pile. I know of no congressman who follows this practice. We are all greatly interested in our mail and have various ways of appraising it. Volume is, of course, impressive, but mere volume does not tell the story. A great deal of mail is inspired, which means that it is a result of a propaganda campaign promoted by some pressure group. Such mail can be easily recognized by the similarity of the letters received. In some instances forms are printed or mimeographed and the members of the group merely sign them and mail them. In other instances the group receives instructions to vary the form of their letters. Quite often a congressman receives from friends in the group copies of the instructions given the group on how to influence their congressman. By various means "pressure group" mail can be easily identified by a congressman's office. This does not mean that it has no influence. A pressure group has a right to express its views and attempt to influence a congressman's vote. A group or an individual have a right to seek legislation which serves their selfish interest. It is helpful to a congressman, however, to know that such a group does not speak for the whole public, and this he can easily determine.

Of course, letters or other communications are judged by their contents. If they express sound thoughts, if they come from people whom the congressman knows, they have greater weight with him. When the mail becomes heavy, however, a congressman cannot read through every communication, and short cuts must be used. There is an old congressional axiom that such communications have four degrees of importance. According to this axiom the least important is a petition with many signatures, for everyone knows how easy it is to secure names to a petition or to write names on a piece of paper. The next lowest in importance is the telegram, for everyone knows that anyone may put anyone's name on a telegram. The next

in ascending importance, is the printed or typewritten letter, for everyone knows that a letter may be prepared for another's signature. The highest in importance is the hand-written letter which is the hardest to write, and incidentally the hardest to read. While this axiom appears to make light of the right of petition, guaranteed by the constitution, there is little question, from a practical standpoint, that 100 hand-written letters have more influence than 100 names on a petition.

II

All congressmen are interested in polls and none of them relies very much on them. I have heard Dr. Gallup explain the scientific basis upon which his polls are taken. I have also talked with poll-takers. Since they take the poll in their own hand-writing, and are paid on a quantitative basis, the human element and the moral hazard involved in poll taking is very great. I receive questionnaires from Elmer Roper and other opinion gatherers every so often. The idea that a busy man or woman will take time and thought to furnish accurate information as to his state of mind, for nothing, to a stranger who compiles and sells this information, is naive, to put it mildly. Pre-election polls are helpful and there are ways of determining their final accuracy. Other polls, on great issues which must be voted on in Congress, are not of great influence in effecting congressional action. When a congressman has made up his mind, he finds comfort in finding polls which support his view. I do not believe these polls are very influential in helping him to decide which way to vote.

I know a few congressmen who take polls on subjects in their districts. I can think of but one congressman who agreed in advance to be bound by the result of such a poll. I would guess that a poll of congressmen would show that a vast majority were of the opinion that such polls were unwise, undignified, and unreliable.

III

Editorials and articles in home papers have great influence with congressmen because they know these editorials are influencing public opinion at home. Probably of the greatest importance, however, in determining public opinion back home is the group, formal or informal, of trusted friends and advisers which every congressman has at home. Dr. Gallup says that nine persons scientifically chosen, should be able to give a congressman the public opinion in his district on any question. I know of no congressman who has attempted to choose nine advisers or any other number, on this scientific basis. There are simply certain people he knows whose opinion and judgment he values. They may be in or out of politics, they may or may not be influential citizens. I suppose that each congressman also has a little list of those whom he considers reliably wrong in their judgment and viewpoints. Some of these are unsolicited advisers, political enemies, or others whose opinion bears surprising weight with congressmen, in the opposite direction intended. A United States senator told me when I was a freshman in Congress, "You will naturally have plenty of friends, but pick your enemies with great care, and cultivate them. If they let you alone too long, stir them up again, for carefully chosen enemies are as valuable as friends in political life." He told me that for years he had attempted to keep track of the views, public and private, of certain persons in his state whom he felt were so reliably and notoriously wrong that they could be depended upon. Naturally, the names and addresses of his closest friends and his dearest enemies are

among a congressman's closely guarded trade secrets.

IV

A congressman is not only influenced by public opinion but helps to create public opinion in his own district. This is a point which the public and many congressmen themselves often overlook. I know that it is popular to picture a congressman with his ear to the ground and his wetted finger in the wind. I know of congressmen who feel that they are following public opinion, when in fact they are helping to create it, by following a lead which came from some paper, some poll, or some influential adviser. A congressman makes a speech on a subject and receives a favorable response and often feels that he has merely struck a popular chord, when he has in fact been molding public opinion himself. I appreciate the delicacy of a congressman's mentioning this little known fact of life, but congressmen themselves are not only influenced by public opinion but help to form public opinion.

V

Everyone of us realizes the vast importance of public opinion in public affairs. I find many persons who do not realize what the ultimate test is in the functioning of representative government. Many people feel that a congressman should vote for the views of his constituents, whether they are his own views or not. I feel that every representative should attempt to consider the views of those he represents and I know that these views influence him, but public opinion should never control his individual vote. There comes a time when public opinion is clear and strong in support of a proposition, and a congressman, from the information he has, is against it. This is a time when he must finally rely upon a poll that must be taken, in humility and sometimes in anguish—he must poll his own conscience. The voter whom he must satisfy at all costs through the years is himself. Edmund Burke expressed this with greater eloquence than I can, but if a representative with full information, after being influenced by public opinion, does not vote his own conscientious convictions, he is derelict in his duty to those he represents, for the people elected a human being with judgment, not a recording device.

How would you vote if you were in his place and had his sources of information? If he is the kind of person you are, you would probably have voted as he did. This very human and very possibly unscientific test is one which the citizen should apply when he registers his part of public opinion in the solemn, secret, and sacred way we have in a republic—at the ballot box.

# CHARLES HADDON SPURGEON'S THEORY AND PRACTICE OF PREACHING

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OUT of the County of Essex in southeastern England during the middle of the nineteenth century came an evangelistic preacher of the Gospel whose voice and message were heard by many thousands of contemporaries. Brastow has asserted that Spurgeon was "doubtless the most impressive and permanently successful evangelistic preacher of his age. . . . No man who is interested in effective evangelistic preaching should willingly fail to know something about so successful and useful a preacher."[1]

## I

The interest of the critic of rhetoric and homiletics in Spurgeon arises from the evangelist's power to attract and influence large audiences during a career of nearly forty years. Spurgeon had not reached his sixteenth birthday when he preached his first sermon while studying and serving as tutor at a school conducted by Mr. Edwin S. Leeding in Cambridge. After considerable experience as a youthful minister in the villages surrounding Cambridge, and after having decided against a college education, Spurgeon accepted a charge at Waterbeach, a small village about five miles from Cambridge. On Sunday, December 11, 1853, Charles H. Spurgeon, at the age of nineteen, preached at the New Park Street Chapel in the City of London. He soon afterward accepted a permanent pastorate there. Following an initial period when his auditory outgrew his own chapel and found larger quarters in Exeter Hall and the Music Hall of the Royal Surrey Gardens, Spurgeon transferred his congregation to the newly erected Metropolitan Tabernacle. Here for about thirty years the evangelist preached to a congregation of 6000 persons.

Wherever Spurgeon went to preach large audiences came to listen.[2] Concerning a special service at the Crystal Palace in London on October 7, 1857, one biographer reports that "Competent critics declared that over twenty-five thousand people were present and able to hear the preacher's voice without strain."[3]

That many of Spurgeon's hearers also were influenced and affected by his sermons is indicated by his own report in a sermon at the twenty-fifth anniversary of his ministry that "as nearly as I can estimate, since I came amongst you, more than nine thousand persons have joined this church."[4] Carlile reports an interesting calculation made by Dr. A. T. Pierson, who wrote that during Spurgeon's pastorate "he must have received between ten and twelve thousand converts."[5]

Contemporary testimony concerning Spurgeon's influence in the England of his day is typified in an appraisal in the *London Times* for February 1, 1892:

> By his [Spurgeon's] death English Nonconformity has been deprived of a remarkable man, a man of striking power and strong personality, a man who has left upon the religious life of his generation a mark deeper, if less wide, than that which will be left by his contemporary of the Salvation Army.

[1] Brastow, L. A., *Representative Modern Preachers* (1904), p. 384.

[2] Pastor T. B. Field of Crewe tells of Spurgeon preaching in the open air at Cheddar on September 10, 1862, and reports that "at least ten thousands persons" came to hear him. *The Autobiography of Charles Haddon Spurgeon*, III (Chicago, New York, and Toronto, 1898).

[3] Carlile, J. C., *C. H. Spurgeon, An Interpretative Biography* (London, 1933), p. 125.

[4] *Autobiography*, IV, 27.

[5] *Ibid.*, p. 13.

## II

The original study, of which this article is a brief summation, deals with two kinds of source materials.[6] Spurgeon's precepts of preaching are found in *Lectures to My Students,* published in four volumes or series, and in *The Autobiography of Charles Haddon Spurgeon,* also issued in four volumes, which contains the evangelist's letters, diary, and other primary source materials. Use is also made of expressions pertaining to preaching which appear in *John Ploughman's Talk,* a series of short, homely essays on pastoral work and preaching. The prefaces to Spurgeon's volumes of sermons, newspaper and magazine reports, and biographies also were searched for comments on Spurgeon's preaching theory. A careful analysis of eighty-four of Spurgeon's sermons, and a more cursory study of several hundred others of his discourses, constitute the sources for the determination of his preaching methods.

## III

Spurgeon's position in the history of homiletics is not that of an original theorist. His is not a thorough, comprehensive treatment of principles. But the graphic, colorful manner in which he states these concepts enhances their significance for the student of pulpit oratory and public speaking. The evangelist attains eminence in homiletical history primarily on account of his ability to apply the principles of preaching and speaking in a manner to elicit strong audience response. For that reason, especially, a study of his methods becomes valuable to teachers and practitioners of the arts of public speaking and preaching.

Both in his theory and preaching Spurgeon brought into clear focus the importance of the personal factors in public speaking. Like Quintilian, Cicero, Blair, and Whately, among earlier rhetoricians, and such homileticians as Porter, Broadus, and Ware, Spurgeon stressed the effect of strong personal convictions, deep earnestness, and clear-cut purposes in persuading an audience. He instructed his students never to waver in their beliefs in certain fundamental Biblical doctrines.[7] Mr. Spurgeon deplored "the current principle of the age [which] seems to be 'Some things are either true or false, according to the point of view from which you look at them.'" Even though modern thought might laugh at "the ridiculous positiveness of Reformers and Puritans," yet he was "certain that there is a God and meant to preach it as a man does who is absolutely sure."[8] No aspect of Spurgeon's own personal elements in preaching, as preserved by the historical record, received so much comment as his strong, stubborn, inflexible convictions concerning the doctrines which he preached. Typical is the comment of the *British Quarterly Review:*

> It is assumed (nowadays in most matters) accordingly that to be in a state of some hesitancy and doubt, is the sign of intelligence, while to be positive, very sure about anything, is the sign of a vulgar and shallow mind . . . [but Spurgeon] not only gives forth the old doctrine of Paul's language, but with exaggerations of his own, such as Paul would have been forward to disavow. This man knows nothing of doubt as to whence the gospel is, what it is, or wherefore it has its place among us. On all such subjects his mind is that of a made up man.[9]

[6] The work referred to is an unpublished doctoral dissertation entitled, *Charles Haddon Spurgeon's Theory and Practice of Preaching,* completed during the summer of 1944 at the State University of Iowa.

[7] In 1856, three years after beginning his London ministry, Spurgeon began, on a small scale, to provide training for men who desired to enter the ministry. This project developed into the Pastors College under Spurgeon's direction. It became the custom for the evangelist to lecture to these students at a prescribed hour every week. Many of these lectures were later published in *Lectures to My Students.*

[8] Charles Haddon Spurgeon, *Lectures to My Students,* "The Necessity of Ministerial Progress," II, 69.

[9] *Autobiography,* IV, 252.

The evangelist taught, and exemplified in his personal career, that deep earnestness contributes to effective speaking. This principle is rooted in the older pedagogy as expounded by Quintilian, Blair, and Lawson. Speaking to his Pastors College students, Spurgeon said:

> If I were asked—What in a Christian minister is the most essential quality for securing success in winning souls for Christ? I should reply, 'earnestness': and if I were asked a second or third time, I should not vary the answer, for personal observation drives me to the conclusion that, as a rule, real success is proportionate to the preacher's earnestness.[10]

It was Spurgeon's complete application of the factor of earnestness which, according to contemporary testimony, partly accounted for the effectiveness of his preaching. Rev. John Anderson, of Helensburgh, in a letter published in the *Scottish Guardian* for April 18, 1856 stated: "Such was the simplicity of his style, the richness and quaintness of his illustrations, *his intense earnestness,* and the absolute and admirable naturalness of his delivery, it told upon the audience generally, and told powerfully."

Because, according to his own report, he had personally experienced, emotionally, great satisfaction from his acceptance of Christ, in what he called "conversion," Spurgeon was dominated by a clear-cut purpose to persuade others to see that they avail themselves of a similar personal "rebirth." Spurgeon believed that "the grand object of the Christian ministry is the glory of God. . . . The glory of God being our chief object, we aim at it by seeking the edification of saints and the salvation of sinners. . . . Our great object of glorifying God is, however, to be achieved mainly by the winning of souls."[11] At another place he exhorts his students "to preach very solemnly, for it is a weighty business. . . . Mean conversions, expect them, and prepare for them. . . . Preach to one point, concentrating all your energies upon the object aimed at."[12] That Spurgeon applied these precepts to his own sermonizing may be inferred from the facts already presented relative to his preaching success.

The premises of Spurgeon's preaching stemmed from his acceptance of the Bible as the directly inspired revelation of God's will and purpose in His relationship to man. Calvin, whom the evangelist read and absorbed, was a decisive agent in the development of his theological views and of his interpretation of Scriptures. In one of his sermons, Spurgeon claims to have read "a very good share" of Calvin's forty-eight large volumes, and that he "preaches substantially what Calvin preached, that every doctrine he preaches may be found in Calvin's commentaries on some part of Scripture or other."[13] Spurgeon was strongly affected, too, by the Puritan concept of religion. The sermons and writings of Bunyan, Evans, Charnock, Owen, Manton, and Coles occupied a large space in his library; his sermons testify to the avidity with which he read and assimilated their views.

In line with these assumptions, Spurgeon held with Calvinism that man through Adam's fall had violated God's law and had acquired a depraved nature. God's justice, to Spurgeon, demanded that all who remained in that state should be punished. Because God's love was essential to His nature, Jesus Christ, the Son of God, was sent to accomplish a substitutionary sacrifice to redeem man from "sin" and to restore him to God's favor. Just as God, said Spurgeon, was sovereign when He designed this "plan of salvation," so also He determines who shall accept and re-

[10] *Lectures to My Students,* "Earnestness: Its Marring and Maintenance," II, 215.
[11] *Ibid.,* "On Conversion as Our Aim," p. 264.
[12] *Ibid.,* p. 278.
[13] *New Park Street Pulpit* (London, 1858), IV, 341.

ceive the benefits from it. Personal faith in Christ's work was the means by which man was "justified," but it could be acquired only by the grace of God operating through His Holy Spirit. Herein lay the great inconsistency of Spurgeon's theology—that he insisted on man's responsibility for accepting or rejecting redemption, while at the same time he preached the doctrine of predestination. This, in brief outline, was Spurgeon's theological position. The tenacity with which he clung to these views was one of the sources of his preaching effectiveness.

## IV

Spurgeon's concepts of preaching, like those of Porter, whose lectures he studied, reflect the theology of the conservative Calvinists. He believed that the preacher is "the divinely appointed ambassador of God," who is "called to proclaim . . . the simple Gospel—man's fall, his need of a new birth, forgiveness through an atonement, and salvation as the result of faith."[14] This purpose can be accomplished, said Spurgeon, only when sermons "have real teaching in them," and when the preacher is so "guided by the Holy Spirit as to give clear testimony to all the doctrines that constitute or lie around the gospel." Instruction in fundamental doctrines, according to the London evangelist, could be achieved best by always preaching from a text. Sermons should not merely "be about," but they should "open up" and "enforce" Scripture. Selection of the proper text should be the chief concern of the preacher.

Through much prayer and contemplation he should seek the guidance and direction of the Holy Spirit in the selection of a text. The most distinguishing fact in Spurgeon's whole religious life was his insistence that he depended upon the Holy Spirit to guide him. He relied particularly on this guidance in the selection of his sermon texts and denied that ultimately the preacher should choose the text. Said he:

> We are to use our own volitions . . . our own understandings and affections . . . but, the choice of the text should rest with the all-wise Spirit of God and not with [our] own fallible understandings, and therefore [we] put ourselves in His hand, asking Him to condescend to direct us to the portion of meat in due season which He has ordained for His people.[15]

"When a verse gives your mind a hearty grip, from which you cannot release yourself," said Spurgeon, "you will need no further direction as to your proper theme." It was thus that the Holy Spirit operated in the selection of a sermon text.

A subject and text should also be adapted to the particular sins of the congregation, and to the current happenings in the community and the nation. Consideration should be had, too, for the record of texts used for previous sermons, so that no important doctrines would be slighted.

Spurgeon's ideas about sermon preparation were more fully suited to his own peculiar abilities than to general application. Since he preached between ten and twelve sermons each week, he could not devote much time to the preparation of any one of them. His many preaching assignments and extensive pastoral activities made it almost impossible for him to prepare for Sunday's sermons until Saturday evenings. This preparation consisted largely of deciding upon a text, meditating upon its meaning, consulting other commentators, and drawing up a set of notes. Spurgeon contended that preparation for sermonizing was a cumulative process, involving such activities as extensive study of the Bible and Bible commentaries, constant

[14] *Lectures to My Students*, "Sermons—Their Matter," I, 84.

[15] *Ibid.*, "On the Choice of a Text," p. 89.

reading of the sermons of the great preachers of the past, especially the discourses of the Puritans, cultivation of the faculty of seeing God and His ways in nature and human affairs, and intimate associations with persons in the congregation. These various types of sources were not only recommended by Spurgeon, but were resorted to by him in gathering materials for his own sermons. The *Patriot* for September 21, 1855 notes that "Mr. Spurgeon evinces much aptitude in borrowing illustrations, not only from the pages of antiquity, and from modern life and literature, but also from the most familiar incidents, as well as from public events."

Contemporary reports describe Spurgeon's London audiences as composed largely of the lower and middle classes. In his adaptation to these listeners, the evangelist adopted the Aristotelian attitude that persuasion could be more readily accomplished by concrete, illustrative, and pictorial materials than by long and complicated lines of reasoning. Like Porter and his American rival, Beecher, Spurgeon selected sermon content which seemed best suited to accomplish the purpose which had been predetermined for the discourse. Consequently, his materials vary considerably from audience to audience and from occasion to occasion. Because the evangelist, in harmony with a practice urged in his *Lectures* "stood in the stream and fished," he interested himself in the problems, anxieties, and sins of his listeners, and, therefore, was better able to apply ideas, illustrations, and appeals calculated to elicit the desired response.

The evangelist's presentation of a statement of principles concerning methods of proof is not comprehensive. Though he believed his theology to be logical, he contended that "the classes requiring logical argument is small compared to those who need to be pleaded with by way of emotional persuasion. They require not so much reasoning as heart argument, which is logic set on fire."[16] Spurgeon theorized:

> A man known to be Godly and devout, and felt to be large-hearted and self-sacrificing, has a power in his person, and his advice and recommendation carry weight because of his character; but when he comes to plead and persuade, even to tears, his influence is wonderful and God, the Holy Spirit, yokes it into His service.[17]

The London preacher notes, however, that "arousing appeals to the affections are excellent, but if they are not backed up by instruction they are a mere flash in the pan, powder consumed, and no shot sent home.[18] At another time he advises:

> While giving . . . instruction, it is wise to appeal to the understanding. True religion is as logical as if it were not emotional . . . of carnal reasoning we would have none, but a fair, honest pondering, considering and judging, the more the better.[19]

Spurgeon's sermonic ideas are supported by the three Aristotelian types of proof—ethical, logical, and pathetic. Through a lifetime of unstinted activity, the evangelist built for himself an ethical power which prompted the *London Times* to note:

> In the religious leader who has gone to rest the English-speaking world has lost a man of great power, of shrewd common sense, of remarkable influence; a man who could answer far better than the majority of men that searching question of Carlyle's, "Man, what is thy work!"[20]

This ethical power was used by the evangelist as a means of persuasion. By the intrinsic, evidential element of his person, he said what he believed, and

[16] *Lectures to My Students*, "On Conversion as Our Aim," II, 272.
[17] *Ibid.*, p. 273.
[18] *Lectures to My Students*, "Sermons—Their Matter," II, 73.
[19] *Ibid.*, II, 273.
[20] February 1, 1892.

men attended. By more specific methods, he drew from his personal proof in effective fashion. He introduced self-depreciation, either counterbalancing it with some commendable trait or motive, or admitting without qualification what his weakness was. He alluded both to his spiritual weakness and his physical debility.[21] He hesitated not to promote his cause through the authority which came from his own reputation and power. He referred proudly to his own orthodox position and to his religious background and spiritual experience, when those factors would aid his purpose. He gave credit for his attainments or merits to the work of the Holy Spirit.

None of the so-called representative types of logical proof was neglected in Spurgeon's attempts to convert his listeners, but in his hands the forms of proof were used as illustrative and impressive devices rather than as means to prove propositions. According to him, the basic doctrines which he expounded had been proved already by Biblical authority, and had been confirmed by the inward testimony of the Holy Spirit. It only remained for the preacher to put these truths in such ways as to make them appealing and acceptable. To that end, the evangelist used freely analogies, contrast, examples, causal arguments, and deductive reasonings. Having accepted the major premises by authority, he applied freely logical processes and techniques in the exposition of the minor premises and the conclusions.

In addition to these ethical and logical methods of proof, Spurgeon appealed conspicuously to the emotions of his auditors. This was in accord with his theory and the principles of other pulpit orators, notably Beecher and Porter. Blair, Broadus, and more recently Fosdick, also have called attention to the effectiveness of emotional appeals. Spurgeon directed his pathetic motivation principally to fear of "the wrath to come," to love "of God in Christ Jesus," to sympathy for "the Saviour's humiliation and shame," to sorrow over "man's depravity and sin," and to gratitude for "the sacrificial work of Christ." Dr. Joseph Parker epitomized Spurgeon's pathetic method when he wrote:

> The ministry of Mr. Spurgeon has shown that an intensely religious method, as distinguished from a literary and academical style can achieve very notable success. Mr. Spurgeon's was emphatically religious or spiritual preaching. It was not argumentative; it was not coldly intellectual; it was simply religious, sometimes almost ruthlessly so. Mr. Spurgeon had but one sermon, yet it was always new. To Mr. Spurgeon Christianity was not an argument, but a message; not something to be discussed, but something to be delivered by the preacher and instantaneously accepted by the hearer.[22]

Spurgeon recognized that arrangement of material, as well as the elements of proof themselves, played a significant part in effective sermonizing. To his students he said,

> Let the good matter which you give them [your listeners] be very carefully arranged. It is possible to heap up a vast mass of good things all in a muddle. . . . Put the truth before men in a logical, orderly manner, so that they can easily remember it, and they will the more readily receive it.[23]

An analysis of his discourses reveals that he adopted the five-fold division recommended by Porter, and that within this consistent pattern of organization, the evangelist was able to achieve considerable variety of method. Typically, a sermon begins with an attention-arresting introduction, which, when detached

[21] Beginning about the year 1877, notices about Spurgeon's health appeared frequently in the *London Times*. A characteristic report was published on April 23, 1883: "The C. H. Spurgeon was unable yesterday, through an attack of gout, to officiate at the Metropolitan Tabernacle. The infection has got into his hand, shoulder, and knee."

[22] *London Times*, February 3, 1892.

[23] *Lectures to My Students*, "Attention," I, 141.

from the rather lengthy exposition and narration that follows, is short. The expository portion of the sermon leads up to and prepares the ground for the central thought planned for the discourse. In the majority of the expositions, the divisions, under which the central thought is to be developed, are concisely stated before the body of the discourse. These "heads," characteristically, arise from the text, or are inferred from the Scripture passage used as a text. On some occasions, the divisions are so drawn that the text may be exegetically treated.

Two characteristics of the main body of the sermon, considered essential by Broadus, are prominent in the discourses of Spurgeon—plan and movement, or progress.[24] The major divisions usually follow a topical or logical arrangement, with an occasional discourse constructed on a plan adapted to textual exposition. Customarily, Spurgeon develops his discussion by means of two to five divisions.[25] These main propositions, as well as the subheads, are ordered so as to achieve movement and progression of ideas. They pass from the more remote to the more immediate, the less important to the more important, or from the simpler to the more complex. Transitions and summaries bind the discourses together and show the relationships of the various ideas.

Spurgeon's conclusions, typically, are short, frequently blending with the last division of the body of the sermon. This manner of concluding is accounted for by the evangelist's extemporaneous delivery, which often led him to overextend himself in the exposition and development of the earlier divisions of the sermon. Exhortation of a high emotional order also was often embodied in Spurgeon's concluding remarks.

V

What of Spurgeon's theory of delivery? It was obviously grounded in the philosophy of the "naturalistic school." He taught his Pastors College students that "manner is not everything. Still if you have gathered good matter it is a pity to convey it meanly; a king should not ride in a dust-cart; the glorious doctrines of Grace should not be slovenly delivered. Right royal truths should ride in a chariot of gold."[26] He told his students also that "your mannerism must always be your own, it must never be a polished lie, and what is the aping of gentility, the simulation of passion, the feigning of emotion, or the mimicry of another man's mode of delivery but a practical lie."[27] According to Spurgeon, this individualistic manner should become so much a part of the total speaking response as to be wholly unobtrusive. He believed that the voice should be flexible in all its attributes. He recommended distinctness of articulation and an adaptation of rate and loudness to the speaking situation. Following the precepts of such naturalists as Sheridan and Whately, the evangelist objected to any artificial use of voice and action. Awkward and grotesque bodily actions were to be avoided. All elements of the speech should harmonize with one another so closely that each is an essential, though unnoticed part of the whole activity. Referring to the use of gesture, the evangelist said that "unstudied gestures, to which you never turned your thoughts are best, and the highest result of art is to banish art, and leave the man as free to be graceful as the gazelle among the mountains."[28] His emphasis was on

[24] John A. Broadus, *Preparation and Delivery of Sermons* (New York, 1898), p. 281.

[25] This is in conformity with Spurgeon's advice to his students when he refers to the "necessity of packing up my subjects in good stout parcels, bound round with the thread of my discourse; and this makes me stick to firstly, secondly, and thirdly, however unfashionable that method may be now." *Lectures to My Students*, "Atttention," I, 141.

[26] *Ibid.*, p. 141.

[27] *Ibid.*, "Posture, Action, Gesture . . .," II, 201.

[28] *Ibid.*, p. 163.

avoidance and elimination of faults which through habit had attached themselves to the speaking manner. In the main his philosophy of delivery embodies principles followed by representative teachers of speech of the present day.

Contemporary testimony describes Spurgeon's voice as powerful, rich, mellow, and bell-like. The articulation is declared to have been distinct and the loudness of his voice at all times adequate for the situation. Typical are the following attempts at describing Spurgeon's voice:

> One listens with pleasure to his powerful and sympathetic voice, which never rises or falls beyond proper limits, and yet fills the whole church with its sweet cadences.[29]

> There is a power of voice and volubility of utterance which enables him to speak with great ease, and at the same time to give powerful effect to his sentiments.[30]

> There were thousands of people present, inside and outside of the huge tent. . . . Oh, how he did preach! His rich, melodious voice seemed more mellow and musical than ever, as it rounded and swelled over the audience in sweetest cadences, rising and falling in rousing and melting tones. It swayed and moved the mass of people, and rang round the meadow, and echoed back from the little hills above the meadow.[31]

To judge by the reports of those who saw him preach, Spurgeon's bodily action, for the most part, conformed to his belief that nothing in the speech act should call attention to itself. The only oddity, referred to in the attestations, which might be said to be grotesque, was a habit of "washing his hands and rubbing them dry." Except for such phrases as "theatrical attitude," and "walking back and forth on the platform," the descriptions of Mr. Spurgeon's action while speaking are couched in general terms. What observers noted was "the absolute and admirable naturalness of his delivery," "his energetic and loyal face," and the "persuasive, familiar, and yet forcible way in which he compels his audience to follow him." Pictures of the evangelist often represent him with the index finger directed toward heaven. In later years his movement and gesture became less conspicuous, probably on account of his physical affliction.

In accordance with the recommendations of rhetoricians like Lawson and Whately and contrary to the practice of most preachers in the London of his time, Spurgeon preferred, and adopted in his own preaching, the extemporaneous method of delivery. "The best method, in my judgment," said Spurgeon to his Pastors College students, "is that in which the man does not extemporize the matter but extemporizes the words; the language comes to him at the moment, but the theme has been well thought out, and like a master of Israel he speaks of that which he knows and testifies of what he has seen."[32] Greville, in his *Memoirs*, after having heard Mr. Spurgeon preach, refers to his "speaking without book or notes, yet his discourse was evidently very well prepared."[33]

Spurgeon's theory of style was adapted to the prevailing purpose of his preaching, and to the nature of the audience which he addressed. The chief requirements were that language be plain and forceful. To attain cogency and forcefulness of style, Spurgeon, like his American contemporary, Beecher, recommended much use of illustrative and figurative materials. His own sermons reveal a style characterized by simple, colorful words, embodied in sentences which varied as to kind, length, and structure. Many illustrations, consisting of comparisons,

[29] *Journal des Debats*, as quoted in the *Autobiography*, II, 349.
[30] John Smith, Esq. M.A., in the *Glasgow Examiner*, as quoted in the *Autobiography* II, 112.
[31] Pastor Cuff, as quoted in the *Autobiography*, III, 370.
[32] *Lectures to My Students*, I, 142.
[33] *Autobiography*, II, 245.

examples, anecdotes, personal experiences, abound; so do figures, such as metaphors, and similes. Spurgeon, in his use of language, as in his selection of materials, kept his eye on the audience and adapted his compositional details to the needs and characteristics of his listeners.

VI

Charles Haddon Spurgeon merits a central position among the galaxy of effective speakers. Though his theory is mostly a reiteration of sound rhetorical and homiletical principles advanced by previous writers, yet in his emphasis on the "persuasive value" of the personal factors in preaching, the evangelist made a contribution to the concepts of effective sermonizing. In his preaching practice, Spurgeon applied all the techniques and methods of speaking which would assist him in reaching the listener. Like Beecher of his own day, and Fosdick in our own, the London evangelist measured preaching success in terms of the number of people in the pews, and, more specifically, by the number of converts to Jesus Christ. If that criterion of speaking success is accepted, Spurgeon's place among the world's great speakers is assured.

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# SPEECH INTRODUCTIONS AND CONCLUSIONS

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ALTHOUGH texts in speech nearly always emphasize the importance of introductions and conclusions to the general effectiveness of a speech, there have been few objective studies made of the proportionate length of the introduction and the conclusion to the rest of the speech; and there have been few inductive studies of types of introductions and conclusions actually used by contemporary speakers.

This article is a brief report of a study of contemporary practice by British and American speakers in their use of introductions and conclusions. An attempt was made to determine (1) the average length of introductions and conclusions in contemporary speeches in proportion to the total length of the speech, and (2) the types of introductions and conclusions used in contemporary speeches. The study was not concerned with the purposes of the introductions and conclusions considered, nor did I attempt to judge the effectiveness of particular introductions and conclusions in the speeches studied.

For the study fifty speeches by contemporary British and American speakers were studied. These speeches were fifty consecutive ones as they appeared in *Vital Speeches of the Day* from June 15, 1943, to September 1, 1943.[1] Some speakers were represented more than once, with a total of forty-four speakers presented.

Each of the fifty speeches was studied with a view to finding the following data: (1) the type of speech, (2) the length of the speech, (3) the percentage of the speech devoted to the introduction, (4) the percentage of the speech devoted to the conclusion,[2] (5) the type

[1] *Vital Speeches of the Day*, IX, Nos. 17-22 (June 15-September 1, 1943), 514-699. In this period there were a few speeches by speakers of other countries. These speeches were omitted from the study.

[2] Determining exactly where the introduction ended and the main discussion began or where the discussion ended and the conclusion began was sometimes difficult. In such cases the author relied on his own judgment as to the exact dividing line. Usually, however, the division was easily seen.

of introduction, and (6) the type of conclusion.

## I. Length of Introductions and Conclusions

Of the fifty speeches, there were twenty to convince, twelve to inform, and eighteen to stimulate. The average percentage length of introductions and conclusions and the range in percentage length for each of the three types of speeches can be seen in Table I.

From this table it can be seen that there is a difference in length of introductions and conclusions among various types of speeches, with the speech to convince having the shortest introductions and conclusions and the speech to stimulate having the longest. The type speech with the shortest introduction also has the shortest conclusion; the type speech with the longest introduction also has the longest conclusion, and so on. The average length of the speech introduction in the speeches studied was 9.8 per cent of the speech length, and the average conclusion was 5.4 per cent of the speech. These figures compare closely with those found in other studies. Table II shows the findings of studies made by Hayworth, MacVaugh and Runion[5] as compared with the findings of this study.

TABLE I[3]

Length of Introductions and Conclusions

| | Introductions | | Conclusions | |
|---|---|---|---|---|
| Type of Speech | Range | Average | Range | Average |
| 1. Convince | 2%-17% | 7.5% | 1%-15% | 4.9% |
| 2. Inform | 2%-29% | 8.9% | 3%-8% | 5.3% |
| 3. Stimulate | 1%-38% | 13.0% | 2%-13% | 9.4% |
| 4. All Speeches | 1%-38% | 9.8% | 1%-15% | 5.4% |

TABLE II

Comparison with Other Studies

| Study | Length of Introductions | Length of Conclusions |
|---|---|---|
| Hayworth | 9.00% | 5.10% |
| MacVaugh[4] | 15% (21.69%) | 4% (3.75%) |
| Runion | 8.55% | 9.12% |
| This Study | 9.80% | 5.40% |

It will be noticed from Table II that, in general, the percentage of a speech devoted to introduction and conclusion was found to be about the same in each of the four studies. There is one significant variation in the length of introductions[6] and one in the length of conclusions. However, it seems safe to say that on the basis of these findings, the introduction of a speech usually occupies about 9 per cent of the total length of the speech, and the conclusion usually takes up about 5 per cent.

## II. Types of Introductions and Conclusions

Eleven different types of introductions were found in the speeches studied, and

[3] All figures in Tables I and II represent percentage of total length of speech.

[4] The first figure represents the average length as found in thirty random speeches from Beecher to 1932; the figure in parenthesis shows the average length for eighteen random sermons of Fosdick.

[5] For a complete report on these studies see: Donald Hayworth, "An Analysis of Speeches in Presidential Campaigns from 1884 to 1920," Quarterly Journal of Speech, XVI (1930), 35-42; Gilbert Stillman MacVaugh, "Structural Analysis of the Sermons of Dr. Harry Emerson Fosdick," Quarterly Journal of Speech, XVIII (1932), 531-546; and Howard L. Runion, "An Objective Study of the Speech Style of Woodrow Wilson," *Speech Monographs*, III (1936), 75-94.

[6] The speeches studied by MacVaugh would be classified as speeches to stimulate; bearing that in mind, the 15% (21.69%) figures come closer to the 13% length found here for speeches to stimulate. The difference, then, may not be significant.

TABLE III

TYPES OF INTRODUCTIONS

| Type | Convince | Inform | Stimulate | Total |
|---|---|---|---|---|
| 1. Reference to Subject | 6 | 4 | 3 | 13 |
| 2. Reference to Audience | 3 | 2 | 2 | 7 |
| 3. Reference to Occasion | 0 | 0 | 6 | 6 |
| 4. Quotation | 2 | 1 | 2 | 5 |
| 5. Reference to Current Events | 5 | 0 | 0 | 5 |
| 6. Historical | 2 | 2 | 0 | 4 |
| 7. Anecdote | 1 | 0 | 2 | 3 |
| 8. Startling Statement | 1 | 1 | 1 | 3 |
| 9. Question | 0 | 1 | 1 | 2 |
| 10. Humor | 0 | 1 | 0 | 1 |
| 11. Personal Reference | 0 | 0 | 1 | 1 |

ten different types of conclusions. As in the lengths of introductions and conclusions, there were variations in the types of introductions and conclusions among the three types of speeches. Table III shows the frequency of use in each type of the eleven kinds of introductions found in the fifty speeches.

tions and conclusions to be found in any accepted text on speech composition. The fact that many different kinds of introductions and conclusions were used in the fifty speeches examined would seem to indicate that introductions and conclusions do not automatically fall into pre-determined categories; too much

TABLE IV

TYPES OF CONCLUSIONS

| Type | Convince | Inform | Stimulate | Total |
|---|---|---|---|---|
| 1. Challenge | 5 | 2 | 7 | 14 |
| 2. Quotation | 4 | 0 | 6 | 10 |
| 3. Summary | 5 | 1 | 1 | 7 |
| 4. Visualizing the Future | 2 | 3 | 2 | 7 |
| 5. Appeal | 1 | 3 | 1 | 5 |
| 6. Inspirational | 1 | 1 | 1 | 3 |
| 7. Advice | 0 | 1 | 0 | 1 |
| 8. Proposal of Solution | 1 | 0 | 0 | 1 |
| 9. Question | 1 | 0 | 0 | 1 |
| 10. Reference to Audience | 0 | 1 | 0 | 1 |

The kinds of conclusions found in the examination of these fifty speeches can be seen in Table IV.

Textbook classifications of the types of introductions and conclusions are generally sound; the types given here show no significant deviation from the normal listing of the types of introduc-

seems to depend upon the type of speech, the audience, the occasion, and the speaker himself. Wherever lists of types of introductions and conclusions are given, it should be made clear that they are merely guides, not rigid patterns, and the lists should be inclusive enough to indicate the wide differences in practice.

# ON REREADING *LANGUAGE IN ACTION*

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IN HIS *Language in Action,* Professor S. I. Hayakawa, though still a young man in his early thirties, made educational history. A book which grew out of the author's experience in teaching a university extension course in freshman English to the townsmen and farmers of northern Wisconsin, and which, since its first publication (1939), had been widely adopted as a text in numerous other courses on the high-school and college level, was later honored, in revised format, by literary accolade. It was declared a selection of the Book-of-the-Month Club (1941).

That a textbook should be so signalized was a rare distinction. It was news —and welcome news—both to fellow teachers of speech, composition, and allied subjects, and to laymen who were aware of the grave social implications of current problems in communication. For it was one of Mr. Hayakawa's main intentions to help solve these pressing problems; and he furthered his intention through a book that was attractive both in form and in style.

Into this book had gone the rich experience that Mr. Hayakawa had acquired, not only as teacher and linguistic scholar, but also as delivery boy, traveling salesman, taxi-driver, advertising copy writer, and student (at the University of Manitoba and at McGill). Though the book itself, in its revised format, ran to three hundred odd pages and included collateral readings and a selective bibliography, it physically was an easy book to read. The margins were ample; the type was large; topical heads, lists, summaries, and diagrams facilitated comprehension. Technical terms, though abundant, were carefully explained. Familiar instances—colloquial, homespun—clinched general ideas. Throughout, the style was clear, witty, trenchant.

In form and manner, *Language in Action* was thus well adapted to its purpose as a treatise for laymen who sought personal guidance in accurate thinking, reading, and writing; and for the average American community that wanted to think, speak, and act intelligently. On the negative side, such a treatise proposed to serve as a safeguard against the dangers of the "verbal Niagara" by which we are daily deluged. In it, the author wished to present certain scientific principles of interpretation "intended to act as a kind of intellectual air-purifying and air-conditioning system to prevent the poisons of verbal superstition, primitive linguistic assumptions, and the more pernicious forms of propaganda from entering our systems." On the positive side, the treatise proposed to "increase our wisdom, our sense of fellowship with other human beings, and our enjoyment of life"; for words, properly used, "are the essential instruments of man's humanity." These were indeed laudable purposes. Now, rereading the book, I have been moved to ask: have these purposes been fulfilled?

## I

It is the thesis of *Language in Action* that "fundamental, doctrinal disagreements which seem to admit of no solution—are due not to stupidity or stubbornness, not even to an unscientific attitude toward the problems involved, but to an unscientific attitude towards language itself." Elaborating this basic proposition, Mr. Hayakawa goes on to say: "In fact, a number of apparently insoluble problems which face us in our personal lives, in our society, and in our

politics—and it must be remembered that these problems are formulated in *words* —may prove to be not insoluble at all when viewed through a clearer knowledge of the workings of language." It is the author's hope, therefore, that *Language in Action* will "not only acquaint the reader with some elementary facts about language such as are revealed by modern linguistics, anthropology, philosophy, literary criticism, and other branches of learning, *but also to change his very attitude toward language.*"

On page after page, *Language in Action* effectively drives toward the author's objectives; and the advances culminate in a triumphant decalogue, which we are urged to memorize. First, we are commanded not to fall victim to verbal magic, not to confuse words and things, to remember that a map is not the territory it stands for. Next, we are forcefully reminded that the meanings of words are apparent only in relation to their environment, to their context; and that the meanings of words are not in the words themselves, or even in their contexts, but in us.

There follows a dire warning: "Beware the word *'is'*, which can cause more trouble than any other word in the language." Thus, in the assertion, "The grass is green," the "is" obscures from us the important part that the perceiver himself plays in investing the grass with what is called "color." Or, again, in the assertion, "Mr. Miller *is* a Jew," the "is" may encourage us to confuse the actual individual, Mr. Miller, having his own particular traits, both desirable and undesirable, with some false abstraction, some stereotyped caricature "Jew," which exists nowhere in the world save as a morbid delusion in our own imagination, and which, as such, is a grotesque map of a territory that is nonexistent.

Indeed, Professor Hayakawa's most emphatic injunction is this: Remember that "$Cow_1$ is not $Cow_2$ is not $Cow_3$. . . ." This formula emphasizes the fundamental semantic principle that, while a given individual may have some features in common with a given group, each individual is different from any other member of that group, and must be visualized as such. More than that, none of the individuals in a given class is to be identified with some monstrous abstraction, the product of ignorance, superstition, prejudice, fear, envy, primitive blood lust, and passion for a scapegoat, to which is *erroneously* attached the name of the group.

This commandment is especially pertinent to American democracy. Thoroughgoing application of this precept would do yeoman's service in protecting our communities from the vicious intergroup hatreds which have dissolved European social life, and which, unfortunately, have been astir in America.

Mr. Hayakawa takes, for his example, the seemingly innocuous statement, "Mr. Miller is a Jew"; and he exposes the social dangers lurking in it. Yet he might well have used, in his statement, the name of almost any other group in our country—Protestant, Catholic, Negro, Yankee, Southerner, Republican, Democrat, European, Canadian, Mexican, English—for purposes of driving home his lesson. For there is hardly an ethnic, or national, or religious, or social, or political, or cultural group (the adjectives are purposely overlapping) in the United States which, in some of our communities, is not liable to the injustice and the dangers caused by the type of pseudothinking so graphically exposed by *Language in Action*. And hence there is hardly a community in the country which is altogether immune from the social disintegration of which this pseudothinking is at once a central cause and a dire symptom.

So far so good. But now I come to

some strong reservations that have grown more and more insistent as I have lately reconsidered *Language in Action*. I have come to realize that this book moves on several planes, and that not all of these are "scientific" in the same sense of that multi-valenced word. There is a philosophic matrix that must be distinguished from the specific linguistic reports and recommendations for which it serves as the pervasive setting. It is a matrix that shoots filaments into the strictly scientific formulations of the book, and that thus becomes an integral part of those formulations. The cementing element of this matrix is the doctrine of science as the way and the life, of science as the great arbiter of human experience and master of human destiny. It dismisses as "non-sense" that which is not amenable to what it regards as scientific exploration. It does not flatly assert that there are no "supersensory," "transcendental" factors in human experience. But it might just as well make this denial. For it asserts that, since such alleged factors cannot be objectively demonstrated and verified, it is futile to speculate upon them, and naive to believe in them. They are maps of territories which we cannot "see, touch, photograph, or in any scientific manner detect." The creeds, rituals, symbols, offices, and institutions which, historically, have sought to orient men's life to such alleged "realities" are to be valued only for reasons of sentiment, beauty, expediency, and utility. Even in the realm of sensory experience, this doctrine declares that it is "absurd to imagine that we ever perceive anything as it really is"; for the object of our experience is "an interaction between our nervous systems (with all their imperfections) and something outside them."

Starting with these postulates, Hayakawa's "scientificism" proceeds to conceive of man as a nervous system, and of society as a network of nervous systems (an idea thus becomes the "verbalization of a cerebral itch"!): "Societies, both animal and human, might almost be regarded as huge cooperative nervous systems." Why should the individual nervous systems want to react thus cooperatively with other nervous systems? Here the author fluctuates between two answers, logically incompatible yet often psychologically combined: (1) because of man's spontaneous sympathy with his fellow men; (2) because of man's intelligent desire for self-preservation, his enlightened self-interest. Thanks to this twin-drive—a composite of egoism and altruism—the network of nervous systems called "society" has been extending farther and farther through the world, with more and more nervous systems yielding much of their selfishness to the law of the greatest good of the greatest number: "In any case of proposed change, what portion of society will be benefited and what portion will be adversely affected can be demonstrated within a reasonable margin of error."

What is to be regarded as good? For the most part such values as material comforts, conveniences, and more and more refined esthetic delights and other pleasures. And what are the agencies of all this social progress, this advancement of civilization? Literature is to be used to multiply and extend the sympathies of the individual nervous systems comprising society. Science is to be used to provide the gadgets and other mechanisms for the comfort, convenience, and pleasure of mankind, and it is to serve as the means of enlightening men about nature (and themselves as part of nature), and as the means of enlightening their selfishness. Of the two

–literature and science–science seems to play the more important role in Hayakawa's doctrine.

## III

We must scrupulously differentiate between the two major planes along which *Language in Action* moves. Close analysis and strict interpretation of specific linguistic and ancillary data–that is one thing. Faith in scientific method as our great social saviour–that is another. Professor Hayakawa himself points out that, while scientists "are troubled less than other men by fixed dogmas and nonsense questions," yet "the scientist talking about politics or ethics is often no more sensible than the rest of us." The unfortunate situation, however, is this: Very often the prestige of science proper and of a given individual's mastery of the discipline of a particular science is carried over into his pronouncements upon politics, ethics, and social philosophy.

Now our author–unintentionally, no doubt–has encouraged this type of adventitious carry-over. He has affixed to a philosophy of society having some affiliations with science, the prestige and the authority of science itself. This philosophy is, among other things, a mixture of the following: (1) scientifically verifiable, objective data; (2) theory (of varying degrees of substantiation) generalized from such data; (3) assumptions, axioms, postulates, articles of faith, desires, hopes, aspirations, ideals, which either have not yet been scientifically validated, or which, by their very nature, do not yield to scientific validation. The trouble is that these ingredients of Mr. Hayakawa's "scientificism" are so closely interwoven that it would require the painstaking efforts of a highly skilled semanticist to disentangle them and to label them properly.

One illustration must suffice to support what, I realize, is a severe stricture. It is to be found in Mr. Hayakawa's principle of ever-broadening social cooperation as the inevitable accompaniment of scientific activity. To put the matter mildly, this affirmation is not scientific; it is not yet verified as a universal process in human experience. On the contrary, a vast amount of data is piling up to show that science may be used in destroying cooperation just as efficiently as in the service of social cooperation–more efficiently, perhaps!

This does not mean that there may not be developed a creative relationship between cooperation as a "central principle of human life" and science as a means toward that life. It does mean that this connection does not follow as the day the night, that it is not a scientific fact or principle, but rather an aspiration, at most a temporary, restricted, partial realization of an ideal. Thus, in the *Saturday Evening Post*, a sensitive and thoughtful young journalist, Edgar Snow, moved by his exploration of a "Nazi murder factory" in Poland, has exclaimed: "That is the phenomenon that fascinates me about Maidanek–the fact that it is perfectly possible to coordinate the utmost scientific order and means with the utmost barbarism of ends." It is this "fact" that Hayakawa seems to ignore. On the other hand, he repeatedly encourages the popular notion of a necessary connection between scientific advance and progress in social cooperation.

It is regrettable that, in a treatise which proposes to free the popular mind from its various "idols," this sentimental fallacy should be so pervasive. In so far as it is based upon a reading of man's past and present history, it appears, more and more clearly, as a grand rationalization. In so far as it professes to chart the future, it begins to be under-

stood as a classical case of wish-fulfillment—what Hayakawa himself would call a masterpiece of "intensional thinking"—i.e., of mental map-making without any verified countries to correspond to the indications on the map.

## IV

Under the impetus of this "intensional thinking," Hayakawa is jockeyed into odd positions. Thus he uses Germany as a horrible example of what his book is trying to combat. Yet this same country has been pre-eminent for its achievements in the sciences—natural, social, and linguistic. The catch has been that the German scientists, as a whole, did not happen to care so much for the benevolent sentiment of ever-broadening and deepening and more refined sympathy as does Hayakawa. This sentiment did not turn out to be an inevitable natural process within them individually or in their society; their nervous systems did not seem to take to it as a fundamental law—that is, as a natural process—of their being. They applied the same techniques of rationalistic analysis in which Hayakawa seeks to discipline us; they turned the same techniques upon some of Hayakawa's primary principles that he does *not* expose to his own analytical scrutiny; and they efficiently disintegrated these principles. Again and again, they demonstrated that there is no *necessary* connection between scientific advances and the progress of the cooperative impulse in society-at-large.

In his more cautious moments, Hayakawa himself realizes that this principle of cooperation is not a "law" in the scientific sense; but rather an ideal, a hope, an aspiration, realized now and then, here and there, but not a universal process *in fact*. Thus, in one place, he says, "Cultural and intellectual cooperation is, or should be, the great principle of human life." Here he catches himself in the act of confusing hope with fact. Unfortunately, however, such occasional correctives are not adequate to neutralize the pervasive preconception, in *Language in Action*, that cooperation is actually a universal and primary principle of social action guaranteeing that scientific progress automatically extends the domain of this principle.

The point is, as Edgar Snow puts it, that the scientific mode is but a means, a technique, an instrument. How it is to be used depends upon the kind of men who use it. If they are intelligently selfish men who think that it pays them, in the long run, to foster social cooperation, or if they are altruistic men who believe that they owe it to their fellow human beings to foster cooperation, then they will use the mental and physical techniques of science to the ends of social cooperation. If, on the other hand, they are similarly intelligent yet selfish men who believe that it is to their present and ultimate profit to thwart the cooperative principle (which, as Mr. Hayakawa acknowledges, is more often an optative "ought" than an actual "is"), then they will bend science to the service of their anti-social desires. And what goes for the sciences as a family of disciplines and techniques goes for that newly developing science which is called "General Semantics," and which has so captivated Mr. Hayakawa and many others among his professional colleagues.

## V

Now, the author of *Language in Action* happens to be a man of good will, and so he wants semantics and other sciences to be used for the furtherance of cooperation among larger and larger networks of "nervous systems." That is fine. But this desire, in itself, is not a scientific formulation, even though it uses scientific jargon and would implement itself through science. It is

rather a special brand of "scientificism." In Hayakawa's own terminology, statements about this aspiration are not purely "informative"; they are in great part "directive"; they are "attempts to control, direct, or influence future actions of fellow human beings." And Hayakawa himself tells us how we must treat such statements. We must remember that "the promises implied in directive language are never more than 'outline maps' of territories-to-be." We must remember, too, his further observations about such directive language: While the future "will fill in these outlines, often in unexpected ways," "sometimes the future will bear no relation to our maps at all, in spite of all our endeavors to bring about the promised events."

In short, what we need to do, as we study *Language in Action*, is to keep applying to the book itself the numerous valuable precepts for intellectual asepsis which the book keeps urging upon us. But there is a great irony in this circumstance. We must master the semantic techniques elucidated by Mr. Hayakawa in order to protect ourselves against the intellectual blurs in his own book, designed to save American democracy from such intellectual aberrations.

And, "if gold rust, what will iron do?" How many of the thousands of laymen who have received *Language in Action* as one of the Book-of-the-Month selections, how many of the immature college students and the even more immature high-school students for whom *Language in Action* has become a required text, have had preliminary training adequate to enable them to differentiate between that, in the book, which is strict, scientific reporting and recommendation about linguistic behavior, and that which voices the particular variety of "social scientificism" so intimately dissolved through the report? How many of its lay readers and its young students have seen *Language in Action* for what, ultimately, it is: an urgent and compelling piece of special pleading for a whole philosophical, ethical, and religious revolution that has been in process since the Renaissance, that uses scientific idiom, that seeks to implement itself through scientific techniques, but that, for better or worse, is something both less and more than strict, scientific formulation? Very few, I suspect. If so, in the final analysis, is there not the danger that, with the best of intentions, *Language In Action*, despite its surface lucidity, its air of dispassionate laboratory experimentation, and its frequent references to the scientific attitude and to the scientific habit of mind, has been contributing further to one of those forces of intellectual obfuscation which it is one of the cardinal aims of this book to dissipate?

# PRONUNCIATION AND THE DICTIONARIES

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SCARCELY a day passes for the teacher of speech in which a question of pronunciation does not arise. In a surprising number of instances the students are unable to help themselves. Either they have never learned how dictionaries transcribe pronunciations or else they have mastered the techniques so inadequately that they have no confidence in their own ability. Incredible as it may seem, occasionally a student turns up who doesn't even know that the pronunciation of a word may be found in a dictionary.

To a considerable degree this condition is undoubtedly the result of previous training in the high schools. However, a survey of the pronunciation sections of six dictionaries widely used in the high schools and colleges of this country suggests that part of the responsibility lies with our dictionary makers.

The systems used to indicate pronunciations are in some instances needlessly involved; in spite of their apparent simplicity, they are often difficult to interpret accurately; and they frequently suggest false relationships between sounds. Furthermore, in some instances the explanatory material is inadequate, whereas in others it is burdened with technical and historical information of little or no interest to most high school and college students. In short, as a result of such an analysis one can't help feeling that the editors, bound by tradition, have failed to make the most of their opportunities.

## I

The six dictionaries included in this study were the following: *The College Standard Dictionary* (Funk & Wagnalls Co.), *Macmillan's Modern Dictionary* (The Macmillan Co.), *A Pronouncing Dictionary of American English* (G. & C. Merriam Co.), *Thorndike Century Senior Dictionary* (Scott, Foresman & Co.), *Webster's Collegiate Dictionary* (G. & C. Merriam Co.), and *Winston's Simplified Dictionary* (John C. Winston Co.). As the title indicates, *A Pronouncing Dictionary of American English* concerns itself solely with pronunciation, and it is therefore the most specialized of the group. For convenience these dictionaries will hereafter be referred to as the Standard, Macmillan's, the PDAE, Century, Webster's and Winston's.

As has already been indicated, a comparison of the pronunciation sections of these dictionaries reveals some interesting facts. Consider first the space devoted to pronunciation. The Century finds one page adequate, whereas the PDAE requires thirty-eight. Indeed, when one considers the actual number of words, Webster's thirteen rather large and closely printed pages may contain even more material than does the PDAE.

Such a comparison also shows that Macmillan's, Webster's, and Winston's all use the time-honored "Webster" symbols to indicate pronunciation. That is, all three employ the regular fonts of the alphabet supplemented by macrons, breves, circumflexes, tildes, diereses, italics, and the like, with sundry modifications to indicate the various sounds.

The Century uses what is essentially the Webster system, but Thorndike has simplified it very considerably and has taken over the symbol for the unaccented neutral vowel from the International Phonetic Association (IPA) system.

As is generally known, the Standard employs two "keys," and whenever the

pronunciation is given, transcriptions in both keys occur. The first of these keys, which is by all odds the better, is a curious hybrid derived unmistakably from the Webster and the IPA systems. The second key is an exceedingly cumbersome form of the Webster system.

The PDAE, finally, is the only one of the six dictionaries which uses, with only negligible modifications, the system of the International Phonetic Association. The characteristics of this method will be discussed later.

A comparison of the number of symbols employed by these dictionaries for indicating English pronunciation is also of interest. The Century uses a total of 43 symbols; Key 1 of the Standard, 48; the PDAE, 50; Winston's, 52; Macmillan's and Webster's, 63 each; and Key 2 of the Standard, 75, of which 26 are duplicates, and one, the symbol *y*, indicates both the vowel and the consonant functions of that letter.

Even though Macmillan's and Webster's have the same number of symbols, there are variations in both the basic sounds and the symbols. Macmillan's, for instance, has symbols to indicate *gw*, *ksh*, and the *n* in *think* as differentiated from the *n* in *thing*. Webster's is not concerned about these distinctions, but it in turn makes three others which Macmillan's ignores: first, the "high-front-lax (or lowered) vowel when followed by an *r* sound," as in *here;* secondly, the unaccented short *i* before or after an accented syllable in a longer word, as in *divide* and *April;* and, thirdly, the consonants *l* and *n* when they are syllabic in nature, as in *evil* and *eaten*.

In addition there are other slight variations between Macmillan's and Webster's in the use of italic type and in the supplementary markings of the letters.

The total number of sounds definitely included by all six dictionaries is only 39. Three others, *oi*, *ow*, and *sh*, are omitted only by Winston's; but even if these were included, as most phoneticians would probably wish, the basic list would total only 42 symbols. How many more should be included is a problem for the experts to decide, but the layman is justified in asking them to consider carefully the necessity for each additional symbol. To add half again as many, seems on the surface to be carrying refinements in the pronunciation of American English beyond the needs of even the educated layman.

## II

Another important problem is that of standardizing the symbols. Granting that the variations within each of the two systems or keys is not very great, the fact remains that they are numerous enough to confuse the student who has occasion to use several dictionaries. This is especially true of foreign students, of whom we shall have many more on our college and university campuses in the years to come.

Furthermore, in spite of its extensive usage in this country, the Webster system possesses very serious weaknesses. This, of course, results from the fact that it is based on the alphabet rather than on the principles of phonetics. As a result it is needlessly cumbersome in that it attempts to make distinctions where for most speakers actually none exist.

The most obvious of these are the neutral vowels in such unaccented syllables as in *a*bout, take*n*, pencil, lemon, circus, and martyr. All six of the italicized vowels have precisely the same value in the speech of most educated men and women, and it is futile to attempt to maintain distinctions which have long ceased to exist. Likewise there is no need for separate symbols to indicate the vowels in such words as *fair* and *fear*, since these vowels differ in no

essential respect from those in *fell* and *fill* respectively.

Again, the Webster symbols are frequently misleading in that they imply a different relation between sounds than actually exists. Thus they may lead the student astray in his attempts at self-improvement. For example, "long" *e* and "short" *i* are much more closely related phonetically than are "long" and "short" *e*. Likewise, "short" *e* in reality lies midway between "long" and "short" *a*, being only distantly related to "long" *e*.

In contrast to the Webster system, that of the International Phonetic Association is based on a careful analysis of the manner in which voice sounds are produced. Furthermore, it assigns a specific symbol to each definitely recognizable sound with the objective of developing a method of transcription which can be used for any language or dialect anywhere in the world. Hence, when the student has mastered this system, he knows not only the principles involved in the formation of speech sounds, but he also has laid the foundation for learning the pronunciation of any foreign language transcribed in this system.

The objection is raised occasionally that the IPA system is difficult to learn because of the unfamiliar symbols. As far as English pronunciation is concerned, the difficulties have been grossly exaggerated. The number of new symbols or "letters" employed in the transcription of English is around twenty, and many of these are less unfamiliar than they appear at first sight. By means of reading exercises in which each line of text is paralleled by the IPA transcription, any student can acquire a working knowledge of the entire system within an hour, and from then on it is merely a matter of practice. A carefully prepared exercise of this type, not over a page in length, might well be included in the pronunciation section.

To sum up this aspect of the discussion, a careful analysis of the Webster system leaves one with the conviction that the only real argument in its favor is tradition. In all other respects it is unwieldy, inaccurate, misleading, and basically unscientific, and the sooner it is abandoned for the IPA system the better it will be for all concerned.

## III

Three other suggestions which the dictionary makers might well consider have come out of this study.

With the advent of the radio, the importance of pronunciation has increased enormously. Therefore any dictionary intended for high-school or college use should explain the basic principles involved in acceptable pronunciation. The current misinformation and the consequent confusion of thought would be amusing if so many people who really ought to know better didn't insist on taking it seriously.

It may be said in passing that while both the PDAE and Webster's discuss the subject in considerable detail, neither points it up as much as its importance warrants. The Standard does little more than refer to it, and the other three neglect it entirely.

Secondly, dictionaries of this level should limit themselves to current English pronunciation in the United States and possibly Canada. The historical development of present day pronunciation is of interest primarily to the scholar, and nothing is gained by including such material in an abridged dictionary. The treatment will inevitably be too brief to satisfy either the phonetician or the philologist, and it will beyond a doubt confuse anyone else.

Likewise, there seems little point in discussing in dictionaries of this type differences between British and Ameri-

can pronunciation, to say nothing of the variations within British pronunciation. On the other hand, the variations within the United States deserve much more attention than most of the dictionaries here considered give it. As one would except, the PDAE handles the subject very well indeed. Webster's includes much of the desired information, but the treatment is needlessly heavy and technical. It could and should be more readable. At present the reader loses sight of the forest because of the trees.

Thirdly, to understand the principles of voice production and the relationship between the various sounds, the student must know something of the physical mechanism involved and the way in which it functions. In this respect, also, the PDAE and Webster's are superior to the others. The explanatory material in Webster's is on the whole more complete than that in the PDAE. However, Webster's lacks the charts which are found in the PDAE and which are well nigh indispensable. What is needed in this respect is a combination of the best features of these two dictionaries presented in a semipopular manner.

One final comment: While the publishers of dictionaries are less concerned about immediate profits than are the publishers of best sellers, nevertheless they too keep an eye on what the public wants. Hence, if your favorite dictionary happens to be among those included in this study and if any of these suggestions meet with your approval, write the publisher a letter. The next edition probably won't show any improvement, but the one after that may. At any rate, it's worth a try.

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# HARRY BAINBRIDGE GOUGH

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IN THE summer of 1907, Harry Bainbridge Gough resigned the presidency of Hedding College, Abingdon, Illinois, and moved to Greencastle, Indiana, where he assumed the chair of Public Speaking and Debate at DePauw University. This position carried strong appeal because DePauw was outstanding in intercollegiate oratory. Within a twenty-six year period beginning in 1881, she had won sixteen state oratorical contests and triumphed five times in the interstate. The chair of oratory was also well established; it was authorized by the Board of Trustees in 1884 and had been maintained continuously. Few colleges in 1907 could offer more to a teacher of public speaking, and no one could have been chosen who would have made more of his opportunity.

Professor Gough brought to his new work an interesting background. Born in Newport, Kentucky, he early resolved to enter the Methodist ministry. To earn money for his theological training he learned shorthand and typing and applied these skills in doing clerical work for a life insurance company. He attained great efficiency in shorthand and used it throughout his life; indeed, shorthand symbols fill the margins of his many books. He also used this skill in the classroom, recording the faulty phrases and sentences which he detected

in the speeches of his students. He entered the academy of Illinois Wesleyan University for his secondary school training and then enrolled in Northwestern for his college education. Here he came under the influence of Professor Robert McLean Cumnock who became a dominant influence in his life. This great teacher was then surrounded by a group of enthusiastic young men who were soon to carry the rich traditions of his courses into the college and university circles of America. Cyrus Dennis was one, later to become Dean of the School of Speech at Northwestern; Loren Gates, long at Miami, was another; and a third was Charles Henry Woolbert, destined to profoundly influence speech education with his writing and teaching. These men were the college companions of Harry Gough and his close friends of a lifetime. But much as he enjoyed oratory, debate, and interpretation in college he still planned to enter the Methodist ministry.

Completing his graduation requirements with Phi Beta Kappa honors in December, 1900, he was selected by Bishop Joseph C. Hartsell to serve as his private secretary. The Bishop's area was Africa and plans were made to journey there in the summer of 1901; but circumstances prevented, and the secretary resigned to undertake the strenuous life of a Methodist circuit rider in central Illinois. With his Bible, sermons, and Cumnock's *Choice Readings* stowed in his saddle bags, he traversed his circuit as an ordained minister for a year, when his fame as a strikingly handsome young preacher of unusual eloquence brought him the offer of the presidency of Hedding College. He entered his new duties with enthusiasm but soon found that most of his time and energy had to be spent in soliciting funds to keep the little college solvent. This constant necessity made him unhappy but a romance with Miss Maude Patterson of his faculty made his position bearable and resulted in a most happy marriage. As the years passed, letters from Dennis and Woolbert extolled the joys of teaching public speaking and President Gough longed more and more for a change from "money raising" to classroom teaching. When President Edwin Holt Hughes of DePauw offered him the opportunity to come to that institution he quickly accepted.

His classes for the year 1907-1908 were divided into three groups. The first included Brief Drawing, Discussion and Debate, Formal Debate and Forensics, and Debate and Seminarium work. The second group was a series of three courses in practical Public Speaking; the third group covered Ancient, British, and American Oratory. In the two latter groups each student was required to prepare and deliver an original oration fifteen hundred words in length.

Professor Gough also assumed the direction of debate and oratorical activities which were a prominent part of campus life. Success in intercollegiate oratory soon came to him, for in 1911 and again in 1912 his student won the state contest. His debate teams were consistent winners. Later in 1917 and 1918 his contestants again won the state oratorical title two years in succession.

In coaching these public performers, Professor Gough gave meticulous study to every word and phrase. He insisted on absolute accuracy and connotative exactness in the composition, and he was never satisfied with delivery until every gesture, pause, and inflection fitted into his concept of effective public address. Night after night he stood by his tall desk against the wall of his narrow office, marking the manuscripts or sitting

in the back seat of his classroom encouraging and criticizing a debater or orator preparing for competition. This insistence on perfection entailed endless hours of labor.

Professor Gough's teaching methods were personal and unique. He was a large dignified man with an expressive face and friendly eyes under shaggy eyebrows which gave him an almost "fatherly" appearance. His manner exemplified unusual courteousness and kindliness. His voice was full and expressive; his laugh began with a chuckle, ranged into a suppressed explosive quality which roared forth with hearty abandon. His language was colorful and picturesque. Every student was given a nickname. Soon after he came to the campus, he interrupted a senior laboring through an oratorical passage with the question, "Evansville, have you ever had a college case?"

"A college what, sir?"

"A college case. You need life! You ought to fall in love. I just wish I could give that heart of yours to some sweet coed, and I am sure you would get more life into your work."

Naturally such unorthodox methods attracted campus attention. Always fearful of offending with his criticism, he often phrased his point in some such fashion as "Old Gough loves you like the dickens, Bob-o-linkus, but you were not articulating, my dear fellow! Now try again." After a more successful attempt, the student was rewarded with this typical remark, "Look in thy mirror when thou goest home, pat thyself on the left shoulder with thy right hand and say, 'I have lived this day!' " His customary salutation to any group was "Good Folks," and in moments of stress he swore "by the Great Horn Spoon."

Although his insistence on memoriter method was in the older tradition of classical education, Professor Gough followed the trends in his field with keen interest, and took his A.M. degree at Northwestern in 1911. In 1910 he offered a series of lectures on the psychology and sociology of oratory. In these lectures he analyzed the psychological reactions of audiences, the crowd mind, and the functions of an orator in the social order. Oratory, however, was not his only concern. He realized that the curricular offerings in his department were within a narrow range and included nothing in the way of interpretation or dramatics. There was nothing in the DePauw tradition against declamation as a literary club activity, although the faculty was not certain that academic credit should be given for work of this type. The feeling against dramatic performances was much stronger. As late as the 1880's the president of the university had forbidden students to attend a performance of *Hamlet* by Edwin Booth in Indianapolis. An occasional play was tolerated but it had to be adapted to the platform of the chapel and be presented without curtains. Professor Gough resolved to bring about a change. First, he introduced interpretation into his course in Practical Speaking. Recalling his enjoyment of Professor Cumnock's classes in interpretation he rebuilt his course around the types of poetry and prose found in Cumnock's *Choice Readings*. Eventually the course was renamed General Interpretation.

The approach to dramatics was made through courses in Shakespeare. As these courses gained popularity and faculty approval, Professor Gough climaxed his first semester's work with a class production of a comedy and the spring semester with a tragedy. These performances were soon opened to the faculty and the student body, who enjoyed them so much that in 1913 a Dramatic Society

in the speeches of his students. He entered the academy of Illinois Wesleyan University for his secondary school training and then enrolled in Northwestern for his college education. Here he came under the influence of Professor Robert McLean Cumnock who became a dominant influence in his life. This great teacher was then surrounded by a group of enthusiastic young men who were soon to carry the rich traditions of his courses into the college and university circles of America. Cyrus Dennis was one, later to become Dean of the School of Speech at Northwestern; Loren Gates, long at Miami, was another; and a third was Charles Henry Woolbert, destined to profoundly ininfluence speech education with his writing and teaching. These men were the college companions of Harry Gough and his close friends of a lifetime. But much as he enjoyed oratory, debate, and interpretation in college he still planned to enter the Methodist ministry.

Completing his graduation requirements with Phi Beta Kappa honors in December, 1900, he was selected by Bishop Joseph C. Hartsell to serve as his private secretary. The Bishop's area was Africa and plans were made to journey there in the summer of 1901; but circumstances prevented, and the secretary resigned to undertake the strenuous life of a Methodist circuit rider in central Illinois. With his Bible, sermons, and Cumnock's *Choice Readings* stowed in his saddle bags, he traversed his circuit as an ordained minister for a year, when his fame as a strikingly handsome young preacher of unusual eloquence brought him the offer of the presidency of Hedding College. He entered his new duties with enthusiasm but soon found that most of his time and energy had to be spent in soliciting funds to keep the little college solvent. This constant necessity made him unhappy but a romance with Miss Maude Patterson of his faculty made his position bearable and resulted in a most happy marriage. As the years passed, letters from Dennis and Woolbert extolled the joys of teaching public speaking and President Gough longed more and more for a change from "money raising" to classroom teaching. When President Edwin Holt Hughes of DePauw offered him the opportunity to come to that institution he quickly accepted.

His classes for the year 1907-1908 were divided into three groups. The first included Brief Drawing, Discussion and Debate, Formal Debate and Forensics, and Debate and Seminarium work. The second group was a series of three courses in practical Public Speaking; the third group covered Ancient, British, and American Oratory. In the two latter groups each student was required to prepare and deliver an original oration fifteen hundred words in length.

Professor Gough also assumed the direction of debate and oratorical activities which were a prominent part of campus life. Success in intercollegiate oratory soon came to him, for in 1911 and again in 1912 his student won the state contest. His debate teams were consistent winners. Later in 1917 and 1918 his contestants again won the state oratorical title two years in succession.

In coaching these public performers, Professor Gough gave meticulous study to every word and phrase. He insisted on absolute accuracy and connotative exactness in the composition, and he was never satisfied with delivery until every gesture, pause, and inflection fitted into his concept of effective public address. Night after night he stood by his tall desk against the wall of his narrow office, marking the manuscripts or sitting

in the back seat of his classroom encouraging and criticizing a debater or orator preparing for competition. This insistence on perfection entailed endless hours of labor.

Professor Gough's teaching methods were personal and unique. He was a large dignified man with an expressive face and friendly eyes under shaggy eyebrows which gave him an almost "fatherly" appearance. His manner exemplified unusual courteousness and kindliness. His voice was full and expressive; his laugh began with a chuckle, ranged into a suppressed explosive quality which roared forth with hearty abandon. His language was colorful and picturesque. Every student was given a nickname. Soon after he came to the campus, he interrupted a senior laboring through an oratorical passage with the question, "Evansville, have you ever had a college case?"

"A college what, sir?"

"A college case. You need life! You ought to fall in love. I just wish I could give that heart of yours to some sweet coed, and I am sure you would get more life into your work."

Naturally such unorthodox methods attracted campus attention. Always fearful of offending with his criticism, he often phrased his point in some such fashion as "Old Gough loves you like the dickens, Bob-o-linkus, but you were not articulating, my dear fellow! Now try again." After a more successful attempt, the student was rewarded with this typical remark, "Look in thy mirror when thou goest home, pat thyself on the left shoulder with thy right hand and say, 'I have lived this day!' " His customary salutation to any group was "Good Folks," and in moments of stress he swore "by the Great Horn Spoon."

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a major pause, the choice would be determined by factors other than contextual, *i.e.*, by what I have called "whim" (which may be anything from the quoter's own habits to the spirit with which he enters into his reproduction). Thus "' / Where are you U GO \ ing?' the man said. (Pause). U Nobody re \ plied," or "' / Where are U GO \ ing?' the man / said. [Pause, continuing level at last previous pitch:] Nobody re \ plied," are equally likely. But if the context were such as to link what comes after more closely with what precedes, *i.e.*, such as to suggest "incompleteness" at the point of juncture, then the upmoving ascription is much more likely: "' / What are you U DO \ ing?' the man / said, \ turning to his com / panion," or "'H How \ do we U GET D \ there?' L he in / quired, 'D if you will be so kind as to / tell me.'"

There are also two possibilities if the original ends with upmotion, though the contrast is less marked, for the obvious reason that the upmoving close of the original and the upmoving close of the ascription tend to blend with each other. It is, nevertheless, clearly detectable. Compare "'Is it / Johnny?' he said" with "'Is it / Johnny?' D he / said" (with the downskip very slight). The skip down to the beginning of the ascription may vary from an interval of about a fifth to an interval of zero.

This poses a problem of adjustment between the tendency to use a conventional close (the relatively low-pitched upmoving ascription) and the tendency to make the entire utterance, quotation plus ascription, reproduce the intonation of the original. The interpretation which the quoter puts on what he says, plus the vividness with which he imagines that interpretation, makes for the selection among the several profiles that are possible for any quoted utterance. Above all in reading, the quoter is faced with an almost complete lack of tonal signs and also with the inescapable need to apply *some* tonal pattern to the words that he reads. He therefore supposes, dully or vividly, what his original would have meant, and that meaning determines the profile. The poor actor always conventionalizes, and the good one does so part of the time; we tend to caricature all yes-no questions into upmotion, letting the question mark be a virtual symbol for it, commas into shallow downmotion followed by slight upmotion, and periods into deep downmotion, despite the fact that when we speak for ourselves our utterances may take quite a different turn. The unimaginative quoter tends, on this account, to use with greater frequency this conventional intonation for ascriptions.

But the supposed meaning of the original is paramount. The ascription may add something to the intonation of the original, but it can never interfere with the supposed meaning of the original.[4] However it moves, it must move as the original would have moved had the original speaker spoken precisely those words.

Now naturally the original speaker used no ascriptions; but he might have used some locution tonally similar to an ascription. If the original utterance was the last one cited, "Is it / Johnny?" and the quotation is "'Is it / Johnny?' D he / said," the quoter does what the original speaker would have done had he continued "Is it / Johnny, D I / wonder?" But if the quotation is "'Is it / Johnny?' he said," the mood of the original would have given "Is it / Johnny, I wonder?" The ascription, which

[4] This follows necessarily from the assumption that a given meaning can have but one profile (footnote 2). Of course, as he leaves the quotation farther and farther behind in continuing his discourse, the quoter drops his "acting mood," and ceases to reproduce a supposed original. But whatever is directly affected by that acting mood (and the ascription is seldom far enough away not to be affected by it) must coincide with a possible original intonation.

"frames" the question, so to speak, is handled in the same way as other parenthetical expressions which frame questions, phrases such as forms of address ("John," "my friend," etc.), tags on the order of "I'd like to know," "I wonder," "If I may ask," etc., "double questions" ("Are they coming, *do you suppose?*"), and so on.

Additional examples of quotations that might be done in two ways: If the original utterance is the reiterative "Why U DID \ n't I D do / it?" (wide upskip), the quotation may be " 'Why U DID \ n't I do it?' he a- / asked" (in which case *asked* replaces *do* at the lowest point on the profile), or " 'Why U DID \ n't I D do / it?' \ he a- / asked." An original "H Who D ARE / you?" (deep downskip) may become " 'H Who D ARE / you?' she asked" or " 'H Who D ARE / you?' \ she a- / asked." The original " / WHY did I U / DO it?" (upskip practically into falsetto) may give " ' / WHY did I U / DO it?' he said" or " ' / WHY did I U / DO it?' D he / said." The last example, in which the downskip is narrow and the entire ending continues at very high pitch, demonstrates that the lowered pitch which may be found at the beginning of the ascription is entirely relative to what precedes. If the downskip were widened excessively, the effect would be that of an original " / WHY did I U DO D it?" (*do* in falsetto and slight upmotion at end of *it*). Thus while the quoter may choose between two slightly different interpretations, the actual pitch ranges used may not contrast sharply.

## ASCRIPTIONS THAT HINDER OR AID UNDERSTANDING

The dual possibility occasionally, though rarely, results in a quotation to which two different meanings might be assigned; this is the same as to say that two tonally different originals might give one and the same quotation. Thus if the quotation were " 'H How D \ do you D KNOW?' he / asked" (initial pitch very high, first downskip wide), there is no way of telling whether the original was "H How D \ do you D KNOW?" (where *how* is "thought" with the heavier stress) or "H How D \ do you D KNO / W?" (where *know* is "thought" with the heavier stress). The implications are quite different. In order to discover an instance of this kind, however, we were compelled to choose two profiles whose distinguishing features (in this instance, the degree of stress) occurred under such conditions (in this instance, far apart on the pitch scale) that the hearer was unable to discern them. This is quite different from a situation in which distinguishing features would be not just undetectable under special conditions but nonexistent under most conditions, a situation which is impossible under our rule of "one profile for one meaning." In the example given here, the two profiles would be easily discriminated under normal conditions.

On the other hand, the addition of an ascription may do clearer justice to the original profile than did the original utterance itself. Take, for example, the question which reiterates, for verification, another's question. When it is desired to add a nuance of wonderment as well as curiosity, this type of question is made to curl up at the end:[5] "H What \ did he U DO- \ o- / o?" (upskip and second downglide steep)—continuing, for example, "why, silly, he left, of course." If an utterance like this ends with a voiceless stop, the curl is almost impossible: "H Why \ did I U DO D it?"; but if we add some kind of tag, the curl is restored: "H Why \ did I U DO \ it,

[5] Palmer's "Tone-Group 3" in his *English Intonation* (Cambridge, 1922), p. 82. But Palmer restricts this intonation to nonquestions, which the example given here disproves, at least as far as American English is concerned.

you a- / ask?" Now observe that if instead of "you ask" we have "he said," the intonation is identical—that is, the ascription restores the curl typical of this profile.

## Conclusions

1. The profiles used in quoted questions are such as accord with the meaning of the real or supposed original. At times, if the quoter does not act his role effectively, the profiles used are few and stereotyped, but the stereotypes represent merely a limited choice from the possible real intonations, never a deviation from them.

2. Usually "profiles such as accord with the meaning of the real or supposed original" signifies an actual reproduction of the original intonation. When no ascription is present, or when the ascription is initial, not only is the profile reproduced but also the verbal elements remain at the same location on the profile as in the original utterance. When a terminal ascription is present, however, the utterances differ:

a. If feasible, the ascription may be crowded onto the ending of the original profile, with some displacement of the verbal elements on the profile.

b. If the original intonation will not admit of crowding, a certain amount of similar motion may be added. Though no attempt is made here to identify the various profiles, it is assumed that this added motion does not result in a "different" profile.

c. There is frequently a choice between including the ascription on the original profile, and adding it as a parenthetical tag with the set intonation reserved for such tags, *i.e.*, slight downmotion followed by slight upmotion.

The significance of these conclusions for intonation in general is that they provide one bit of evidence for the relative stability of the profile, in many cases quite regardless of the words encountered upon this or that portion of the tonal pattern. A large proportion, probably at least half, of the time, the profile maintains itself despite the addition of ascriptive phrases and the consequent crowding back of the original words onto some other portion of the profile. And when the profile is changed, the change amounts only to the addition of an upmoving tag at the end, such as might readily have been used by the original speaker had he added some tag syntactically similar to an ascription.

# EXPLOSIVES IN SPEECH

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TWO connotations of "explosive," as it applies to speech, have received special recognition. According to the meaning of wider acceptance, the term designates the most demonstrative type of the "three forms of force" in utterance known as effusive, expulsive, and explosive. In this sense, the explosive form is commonly characterized by the following attributes: energetic respiratory action, as shown by strong impulses of the breath; dynamic vocal expression, evidenced by considerable loudness and high pitch; and emphatic articulatory behavior, manifested by the robust projection of speech sounds.[1] This type of force, denoting highly emotional states such as defiance, anger, and denunciation, serves frequently in climactic portions of public address. Its further utility pertains pedagogically to the clarification of enunciation, the punctuation of rhythm, and the enforcement of stress. The explosive form, however, is not always readily identifiable, as it often overlaps the other types of force—the expulsive and effusive.[2]

The second interpretation of "explosive" pertains exclusively to plosions which characterize the syllabic thrust following closures of the glottis, or the articulators *and* glottis. James Rush[3] described accurately the phenomenal features of these attacks but did not express himself with assurance concerning their physiological bases of behavior.[4] Current understanding of these abrupt sound initiations, however, has resulted in the representation in the alphabet of the International Phonetic Association of the glottal stop by the symbol [ʔ],[5] although similar recognition has not been accorded the onsets produced by the combined action of the articulators and glottis.

The present objective is to establish more definitely, by description and largely nontechnical devices, the identity of attacks initiated by thrusts of the glottis, and the glottis and articulators together (hereinafter called Glottal and Articulatory Explosives). In turn, the sequence of exposition includes: distinctions between Glottal and Articulatory Explosives and the explosive form of force; the nature and functions of explosives; the relation of explosives to stress and emphasis; the effect of explosives upon the physical elements of sound; and the pedagogical utility of explosives.

## I

By contrasting Glottal and Articulatory Explosives and the explosive form of force, the characteristics of the former type of expression become more clear. This procedure reveals that the sudden onsets of the laryngeal and articulatory musculatures have the following capabilities and limitations which are not shared by the explosive form of force: independence of the strength of the respiratory impulse and the amount of

[1] Fourteen current textbooks surveyed by the writer use "explosive" in this general sense.

[2] See H. Phillip Constans, "An Objective Analysis of the Three Forms of Force," *Studies in Experimental Phonetics*, Louisiana State University Studies, XXVII (1936), 7.

[3] James Rush, *The Philosophy of the Human Voice* (7th ed., Philadelphia, 1893), p. 367. ff.

[4] Rush expressed the need for their classification in these words: "It became evident that the radical opening [explosive attack] was of general occurrence in speech. . . . Its cause was traced to a certain occlusion of the breath. . . . This explosion has never been systematically recognized."

[5] The glottal stop appears in the German *ʔall, ʔoffen, ʔein;* the London dialectal *butter* [*buʔer*]; and the Scotch *letter* [*leʔer*]. L. E. Travis (*Speech Pathology*, 1931, p. 5 ff.), states that the vocal cords approximate in laughter, coughing, sneezing, swallowing, and hiccuping.

breath supply; participation exclusively in the attacks of speech sounds;[6] actualization with the voiceless breath stream in the whisper, and with voicing in the hum, falsetto, and head tone; adaptability to both quiet utterance and highly demonstrative expression; usefulness ranging from conversation to formal public address; and consistency of response, either by reflex action or volition, to particular stimuli.[7]

## II

We may consider next the physiological and functional characteristics of explosive attacks which are caused by the action of the glottis, and the glottis and articulators together. The glottal-stroke cycle is produced when the vocal folds are caused to be firmly approximated by the intrinsic muscles of the larynx (implosion), air pressure from the lungs[8] impinges upon the occlusion (compression),[9] and the vocal bands are forced open with a sudden discharge of sound (explosion). The phase of compression follows that of implosion after a brief interval during which air is accumulated behind the stoppage. The stroke is recognizable by this instant of silence.[10]

Glottal stops are voiceless in expression, although subsequent transitional sounds may be either voiced or voiceless. The closures exist exclusively as optional features of vowels in American speech, since they are transitional elements of expression rather than fundamental sounds. They may precede accented vowels at the beginning of syllables or words, as *The ʔother foe;* or appear, though with less distinction, before unaccented vowels, as *He said it ʔagain.* Also, final vowels may be distinguished by the sudden emphasis on the initial vowels of following words, as *Canada ʔis the country.*

Articulatory Explosives are produced when the lips, velum, or tongue, in various combinations of integrated action, arrest the flow of breath; the closed glottis is raised by pressure of air from the lungs[11] to compress the breath in the pharynx and mouth; and an abrupt onset of sound is produced as the articulatory and laryngeal obstructions are removed. In the last phase (explosion), the articulatory and glottal releases are fused[12] in precipitate action, creating the acoustic effect of simultaneous initiation. The two plosions, notwithstanding, are ballistic and sequential, the cord opening preceding the articulatory release. There is also a slightly longer time differential between the glottal opening and articulatory release when the latter is used with lip plosives than with

[6] Explosives lack duration.

[7] Following sections discuss these attributes in some detail.

[8] Glottal strokes may also be produced on the intake of breath. In such cases, the control of pitch is restricted and the quality possesses but little chest resonance. There is some control of intensity.

[9] Since the larynx is pushed upward during the normal compression phase, this rising movement is an index to complete or partial occlusion. A finger placed against the larynx while forcing air from the lungs against the closed glottis, or when tensely holding the breath, will show the rise of the larynx. Partial closure, which is accompanied by a shorter rise of the glottis, may be noted preceding the falsetto attack. Cf. J. S. Kenyon and T. A. Knott, *An American Pronouncing Dictionary* (Springfield, 1944), p. xxiii.

[10] The click of the glottal release is particularly apparent in the whisper. J. S. Kenyon (*American Pronunciation,* Ann Arbor, 1935, sec. 36) attributes the whisper to the aspirative production of the cartilage glottis, in contrast to the voicing action of the cord glottis in ordinary speech.

[11] The stop-consonant attack is preceded by glottal occlusion when sufficient subglottal air pressure is exerted against the larynx. The stoppage may be noted by prolonging the compression phase, then releasing the articulatory obstruction while maintaining the glottal closure. Only ejective sounds will be emitted. The subsequent glottal release will result in an abrupt voiced onset. Daniel Jones (*An Outline of English Phonetics,* Leipzig, 1932, p. 142) states: "When the articulatory closure is released, the air therefore escapes with a plosive noise, although the glottis remains closed."

[12] The description of laryngeal action during the production of articulatory explosives is based on the observation of the writer. The upward movement of the larynx in the compression phase was used as one index to occlusion. Care was taken not to confuse rising movements not involved in glottal closure with movements included in the compression phase of the stroke (as in the production of "ä" and "ē," where the larynx, being attached to the thyro-hyoid muscle, frequently rises with the arching and tensing movements of the tongue).

tongueback stop consonants.[13] Notable differences between the attacks of explosives and ordinary plosive initiations are that explosives are characterized by an interval of silence (compression pause) before the syllabic onset and a laryngeal explosion. Articulatory explosives appear most effectively with stop consonants[14] at the beginning of words or syllables, as *ˣGood!*[15] and *Be preˣpared!*[16] Explosives of this type are most distinctive when they emphasize accented syllables, although in highly demonstrative expression or utterance with intensified meaning they may be used effectively with unaccented syllables, as *Give me liˣberˣty!* or *I ˣdeny it!*

## III

Among the important functions of Glottal and Articulatory Explosives are the enforcement of stress and emphasis.[17] In the former type of accentuation the sudden initiations add strength to stress by giving extra prominence to accented syllables (accent-stress). Among the purposes of explosively-stressed accent are the following: to heighten the importance of the initial sound of a word, as *The ʔimpious beggar;* to augment the rhythmic flow of speech, as *ʔI will ʔanswer ʔafter the ʔbattle;* or to add distinction to the short sound of an initial vowel, as *ʔInventory.* Further, in the enforcement of sense-stress, the sudden attack increases the importance of a word, as *The wind is from the ʔeast.* Emphasis may be enforced in two ways: either the plosive initiation may lift certain words —usually to create contrast—above the level of the context, as *He is ʔactive but ʔevil;* or it may intensify the meaning of an idea,[18] as *That man is a ˣtraitor!*

In the creation of special stress and emphasis, explosives are accompanied ordinarily by the use of appropriate pitch, rate, loudness, quality, and quantity. Thus, accent-stress may appear in *ʔAh, what splendor!* accompanied by a slow rate and full quality; while sense-stress may be evident in *It matters not what ʔany man says!* spoken with staccato effect in high key. Again, emphasis by contrast may appear in *I deᶻtest it yet I conᶻdone it,* uttered with medium syllabic quantity and narrow intonation; and *Oh, my ᶻboy!* uttered slowly with moderate force, may show the use of emphasis with intensified meaning. Other combinations[19] of sound attributes may also be employed with explosives to heighten stress and render semantic values more significant.

## IV

The physical elements of sound—quality, intensity, pitch, and duration—exhibit various functional reactions to explosive onsets. Some physical elements are affected particularly by the laryngeal and articulatory conformations at the time of sound projection; others are especially susceptible to modification during the extension of the sound.

The effect of explosives on sound quality is most evident at the instant of initiation. The energetic attack causes

[13] Cf. R. Heffner, "A Note on Vowel Length in American Speech," *Language,* XVI (Jan., 1942), 37.

[14] The voiceless plosives *p, t, k,* and their voiced conjugates *b, d, g* (when the latter are produced without pre-thrust voicing). The most precise explosive attack occurs, however, with voiceless stops. J. A. Kenyon, *op. cit.,* p. 51, N. 20, writes: "Often the voice does not begin till the moment of the release of the voiced consonant, the consonant itself being without sound of voice. But such voiceless *b, d, g* sounds still are members of the *b, d, g* phoneme. . . ."

[15] The symbol [ˣ], preceding a plosive consonant, is used herein to indicate the articulatory explosive.

[16] Other consonants may be substituted for stops in explosive attacks but loss of consonantal integrity, and impairment of fluency, results. Thus, the use of an explosive in *ᵉmen* requires the unvoicing of the *"m"* before the opening and the probable addition of a sound after the explosion. Also, in American speech, the substitution of the stroke for a plosive consonant, or the explosion of a final stop, indicate careless speech.

[17] J. S. Kenyon, *op. cit.,* sec. 104.

[18] Cf. L. E. Armstrong and I. C. Ward, *Handbook of English Intonation,* (Leipzig, 1931), p. 43.

[19] For example, Daniel Jones, *op. cit.,* p. 228, states concerning the relation of emphasis to pitch: "Linguistic stress must be regarded as independent of pitch."

the immediate appearance of many physical characteristics which are ordinarily acquired gradually during syllabic quantity, with the result that little deviation in quality follows the thrust. Further, the stroke tends to convert all air into controlled tone, resulting in clear and definite voicing. Moreover, unusual depth and resonance commonly characterize the output, since the inclination to constrict the larynx and throat under subglottal pressure of air is counteracted by the force of the expulsion.[20]

Although explosives may accompany sounds of any intensity, the precipitate attack precludes appreciable changes in amplitude during vowel length.[21] This stability of the intensity contour contrasts the ordinary record of sounds generated on the flow of the breath, inasmuch as the latter are commonly followed by a progressive increase in loudness.[22]

Pitch, unlike quality and intensity, evidences explosive influence during syllabic duration. The sudden thrusts, particularly during utterance which is highly demonstrative or expressive of intensified meaning, narrow the span of inflection within which the melody of speech is created. Thus, in the energetic utterance *ᶻGive me ᶻdeath!* the words preceded by the articulatory explosives would ordinarily have a narrow inflectional range; and *ˀI shall ᶻprosecute him,* spoken with intensified meaning, would show a similar effect after the strokes of the glottis and articulators. Other results of the sudden attack are the suspension of inflectional variations until the latter stages of the pitch contour, and a limitation of the intonational pattern of phrases or sentences. Although explosives favor the expression of emotional utterance, they also exercise a restrictive influence on the repertory of communicative devices, since the abrupt openings render subsequent sounds unadaptive to the production of many subtle inflectional modifications.

Explosives affect duration by emphasizing the quantity of speech sounds, particularly in locutions of moderate force or intensified meaning. Thus in *ˀAh, my old friend!* the duration of *"Ah"* is lengthened following the glottal stroke; while in *He shall ᶻpay!* a similar extension occurs after the articulatory thrust. Still more apparent of explosive influence is the lengthened quantity effected on the shorter sounds of vowels,[23] as *ᶻtell, ᶻunder, ᶻcad.*

## V

The pedagogical application of explosives to speech-sound production may lead to the cultivation by the student of increased control of his respiratory, vocal, and articulatory musculatures. Learning to produce explosives will not only acquaint the student with the elements which produce the explosive cycle; the acquisition of this ability will also lead to a more effective application of other expressional factors in voice production. Thus, when applied to the emission of ordinary speech sounds, his increased knowledge of, and skill in, the use of the media of voice production should become phenomenal in improved tone quality, clearer enunciation, and a more definite enforcement of emphasis.

[20] The diminution of loudness caused by a partial closure during constriction may be noted by tensing the laryngeal muscles during sound emission. Also, tightness of the throat muscles above the larynx while producing one type of "nasal" tone may be felt near the epiglottis. An exaggerated form of this tension occurs during the cough, when there are complete closures of both the glottis and throat muscles above the cords.

[21] D. W. Farnsworth, "High-Speed Motion Pictures of the Human Vocal Cords," *Bell Laboratories Record,* XVIII (1940), 208.

[22] The occlusion has other relations to intensity. See *Ibid.,* p. 208, where Farnsworth states: "At high intensity, they [the vocal cords] close firmly and remain closed for an appreciable time even when vibrating at a high frequency. . . . An exceptional case is the falsetto, where complete closure [after the attack] is not attained at all."

[23] Cf. Harvey Fletcher, *Speech and Hearing* (New York, 1929), p. 54.

His vocal quality should improve also, inasmuch as the sudden attacks reduce breathy and indefinite initiations by augmenting the conversion of air into tone. Further, an enrichment of the tone quality should be achieved by the increased use of the resonance cavities of the chest, mouth and nose.[24] The student's enunciation should also manifest added clarity as an accompaniment of his greater ability to project the air stream toward the front of the oral cavity.[25] And his stress, emphasis, and rhythm should receive new enforcement as a result of improved respiratory action.

[24] Resonance increases with the increase of force or intensity. See F. L. D. Holmes, *A Handbook of Voice and Diction* (1940), p. 165.

[25] Explosives counteract the normal diminution of articulatory clearness that accompanies increased loudness in received speech. Cf. Harvey Fletcher, *op. cit.*, p. 272; also, *Bell Telephone System Monograph.* B-1148, p. 18.

## VI

The objective of the study has been to clarify the identity of explosive attacks of the glottis, and of the glottis and articulators. Accordingly, the sequence of exposition was designed to indicate the exclusive features of explosives by differentiating them from the features of the explosive form of force; and to describe the nature and behavior of explosives. The portions that possess exploratory coloring will be conducive, it is hoped, to the further analysis and classification of explosives.

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# DIGEST OF STUDY OF SPEECH CORRECTION IN CITIES OF 100,000 AND OVER

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*Minneapolis Public Schools*

IN FOUR areas we investigated the population, financial administration, and service and teaching personnel in a questionnaire study designed to discover how cities having a population of 100,000 or more meet the problem of speech correction. Forty-three cities out of 82 receiving the questionnaire gave complete enough returns to be included in the study. School populations ranged from 8,000 to 837,853.

Our study revealed a wide variation in the number of cases needing speech help. In a large measure the variation reflects the capabilities of those who reported children with inadequate speech. Some reporters were trained; others were not. Some reporters were speech clinicians who conducted city-wide surveys; others were classroom teachers; still others were interested persons such as the school principal, parents, clinical psychologist, school hygienist, doctors, agencies, and other children.

Comparison of the number of speech cases needing help with the number receiving help constantly pointed up an inadequacy of service. This study showed a volume of cases needing help which ranged from two to 12 per cent in the junior high school, while the percentages receiving help ranged from zero to 12 per cent in the elementary school, zero to two per cent in the junior high school, and zero to five per cent in the senior high school. The ratio of the school population to the number of speech clinicians pointed up similar inadequacies.

As to the source of funds for speech

correction services, we found that approximately as many cities established speech classes without state aid as with state aid.

The bulk of service in speech correction was found to be in the elementary school, although some cities reported that speech correction work was being carried on at all three levels, elementary, junior, and senior high. The size of the school population seemed to bear no relation as to the amount of correction work carried on at these levels.

There has been some contention that the general classroom teacher should take over a certain amount of the speech correction work. It was interesting, therefore, to consider the classroom teacher's load. While the load varied from 25 to 44 pupils, the average was from 35 to 39 pupils. There seemed to be, however, no relationship between the number of pupils handled by the classroom teacher and the number of speech clinicians in any given system.

As to the general plan of handling remedial work, the itinerant teacher plan rather than the center plan was in use in the majority of cities, with the speech clinician meeting the students semi-weekly. Severity of the disorder and a combination of severity and volume of cases needing speech help determined which schools received speech correction services. Most places favored a combination of group and individual work but the cities reported inadequacy in all phases of this work also.

The survey, finally, showed wide variation in the amount of professional training required of speech clinicians. Seven and a half per cent of the agencies reporting required no special training of the speech correction teacher; 50 per cent required a degree in Speech Pathology.

## Summary

1. The lower the ratio of the school population to the number of speech clinicians the more adequate the service rendered.
2. The itinerant teacher plan and semi-weekly service in elementary schools were typical patterns and did not seem to be related to adequacy of service.
3. There was an inadequacy of service generally. The number of pupils needing help far exceeded the number receiving help.
4. In determining who needed speech correction services, the typical procedure was a combination of the clinical survey and the observation of the classroom teacher, or some combination of referring cases from many sources. The organization of classes for remedial training usually combined group and individual work.
5. Speech correction service was given to about two per cent of the elementary school population. Some cities reported speech work in the junior and senior high schools.
6. Speech clinicians in most cities were required to have either specialized training or a degree in Speech Pathology.
7. The questionnaire method of study was of itself a subjective approach and allowed for variation of interpretation. Differences of training in Speech Pathology and lack of standardization of judgments of the persons answering the questionnaire made for considerable variety of interpretation.

# "ONE WORLD" IN ACTING

ILIA MOTYLEFF
*New York City*

IT HAPPENS that I have worked with actors in six countries: Russia, Germany, Holland, France, Italy, and the United States. I have often been asked: "Aren't there national differences in acting?" I have found in every country, whether Slavic, Germanic, Latin, or Anglo-Saxon, the same dominant style of acting. Everywhere a good actor is an actor who speaks naturally and behaves naturally on the stage.

## I

There is, of course, the *Comédie Française* in Paris where the ancient elocutionary style of acting is cultivated, and there are actors and actresses in other countries who like to declaim their roles, like individualist "Shakespeare players"; or, in Italy, actors influenced by the drama of D'Annunzio. But wherever you find them, they are not considered representative of our time. The modern style of acting, the one we meet in the leading theatres all over the world, is the natural, realistic style. The victory of realism in the theatre came about differently in every country. The development from the romantic, elocutionary style to the realistic had a different pattern with every nation, but the ultimate victory of realism is absolute and definite.

In Russia, drama in the times of Catherine the Great and before was pseudo-classic. It grew romantic with Lermontov and Pushkin, who were both partly under the spell of Byron, and partly, as in the case of Pushkin's *Boris Godunov,* of Shakespeare. Then came the actor Shtchepkin, Russia's first great realistic actor. Under his influence, the Imperial Theatre in Moscow, with Ostrovski as its chief dramatist, developed a vigorous realistic style of acting, and Stanislavski frequently referred to Shtchepkin in teaching his System of Acting. The Moscow Art Theatre, with Chekhov as the inspiring genius, strove not only to portray the outward reality of the character, but also to reveal the most intimate movements of his soul.

In the years of revolution and immediately after, in the absence of a new, congenial drama, Shakespeare, Schiller, and Byron seemed to be more in rhythm with the tempestuous events in Russia than was the delicate drama of Chekhov; hence there was a feeling in Moscow that the Art Theatre's half-tone, Chekhov style of acting was not suited to the great romantic and classic drama. Tairov's Kamerny Theatre, therefore, experimented with a new kind of romantic and declamatory style of acting, but in spite of a few provocative and aesthetically interesting productions, the Kamerny style never really appealed to the Russian masses.

The Moscow Art Theatre had in the meantime abandoned the half-tones of Chekhov; Stanislavsky had developed his Acting System; and today the Moscow Art Theatre and the Stanislavski style of acting, which continues the tradition of Shtchepkin, is dominant in Russia.

In Germany, since the beginning of the nineteenth century, there has been no theatre, not even in the smaller towns, where Schiller and Goethe and Shakespeare have not been played from year to year in repertory. The style of acting, however, since the great Iffland whose ring has been given from generation to generation to the best actor of the nation, has been predominantly the realistic, human style. A good actor has always been one who was a human being on

the stage, *der Mensch auf der Bühne,* and the possessor of Iffland's ring in our time is Albert Basserman, one of the most realistic of actors. Germany was the first country to give Ibsen a proper hearing in theatre, and the German theatre early developed a strong naturalistic movement with a great dramatist, Gerhardt Hauptmann, and a great director, Otto Brahm.

The naturalistic movement at times reached such extremes that a reaction was bound to come. Reinhardt, attracted by Schiller and Goethe, Sophocles and Shakespeare, and by new romantic poets like Hugo von Hofmannthal, made his theatre colorful in staging and outer pomp, but it must be emphasized that he never forced his actors to act in a classic or romantic style. Indeed, his great achievement was that he succeeded in expressing Shakespeare and Schiller realistically and humanly. His actors did not declaim and did not move plastically on the stage; their acting was always human and justified. At the Royal Theatre in Berlin others continued to play Shakespeare and Schiller in a declamatory style, or, let us say, at its best, in the style of Walter Hampden, but the Royal Theatre was largely overshadowed by Reinhardt and his players. The victory of the "human being on the stage" was as definite in Berlin as it was in Moscow.

France had, has, and will always have the *Comédie Française.* But France, with Émile Zola, was the cradle of naturalism. From Antoine's *Théâtre Libre* came the reminder to behave humanly on the stage. It inspired the *Freie Bühne* in Germany, and in Russia it recalled Stanislavski, who as an amateur actor amused himself for a while butchering Shakespeare, to the tradition of Shtchepkin. The *Comédie Française* remains as a living museum of the classical past, but the leading modern theatres and the leading modern actors in Paris are realistic and human.

In Italy, realism on the stage arrived in the first half of the past century with Gustavo Modena. Extreme realism was soon at home in the regional dialect theatres of Venice, Genoa, Naples, and Sicily, and the great Italian actors, Salvini and Rossi, portrayed the characters of Shakespeare realistically. Then came D'Annunzio with his false, pyrotechnical though aesthetically seductive drama, and actors learned to "sing" again. Eleonora Duse, however, the greatest of the Italian actresses and close to D'Annunzio, early threw off the declamatory style and became the most human interpreter of Ibsen. Perhaps this artistic incompatibility was the real reason why her romance with the poet had a bitter end.

## II

Everywhere today portrayal of the human being on the stage, with more or less detail, is considered imperative, and the better an actor does it, the higher he is rated. There are, of course, national characteristics; there are differences in custom and expression between countries, especially in their primitive representatives. But if an American actor has to play a Chekhov character, will he not try to imitate the national characteristics of the Russian on the stage? Or if a Russian actor has to play one of Eugene O'Neill's Yanks, will he not try, as the realistic style demands, to imitate an American character and behave like an American? He certainly will, and the better an actor enters into a foreign character and makes us believe he *is* the character, the better actor he will be in our opinion. After seeing many Hamlets, Othellos, and Shylocks in different countries, it seems to me that the less we notice the national characteristics of an actor and the more he identifies

himself with the character he is portraying, the more convincing he is and the more we admire him.

In our times, the differences between nations in outer behaviour have been reduced to a minimum in life itself. People all over the western world, except in a few inaccessible communities, have a tendency to wear the same clothes; to eat practically the same things, in spite of the existence of a few national dishes; to use the same instruments of eating; to love and hate in the same way. Modern drama portrays modern life; actors interpreting this modern, civilized life hardly have the opportunity to show their national characteristics.

We are more aware of these characteristics in regional theatres where actors portray primitive characters of the nation and the specific traits of custom and behaviour of those characters; but the acting as such, the style of acting, is still the same we meet everywhere; it is just holding the mirror up to the primitive national life. For instance, what Angelo Musco did on the Sicilian stage could probably be done by an excellent comedian of another nation if he had to play an ultra Sicilian character and had made a proper study of the outer characterization.

I have met everywhere in every country not only the same dominant style of acting, but also the same types of actors. There are people who believe that brunettes are more passionate than blondes. Another fallacy is to believe that there is more passion in the inhabitants of the hot countries than there is in the Nordics, more passion in the Latins than in the Anglo-Saxons. On the other hand, somebody complains that "Latins are lousy lovers" in a book of that title. I haven't read the book, probably a masterpiece, and I am far from accusing all the Latins of lack of passion, but I am reluctant to follow those who believe in the frigidity of the Nordics. Passion is at home everywhere, in Iceland as much as in Sicily, in Winnipeg as much as in Miami. There are passionate and frigid people, men and women alike, in the North as well as in the South.

There may be a difference in the expression of passion. It is more characteristic of the Sicilian to cry out, to gesticulate violently, and to behave in general more exuberantly, and it is more in the character of the Nordic to restrain the expression of his emotions; but a Nordic can be as passionate as a Sicilian, and a Sicilian or Neopolitan can be as cold as an Eskimo. (Forgive me, Mr. Eskimo! I didn't mean you. I meant to say, "as cold as an Eskimo Pie." I am sure there are passionate fellows among your Eskimos, too.)

And which drama has more real passion—the drama of Shakespeare or the drama of Signor D'Annunzio? Every country has also its emotional and its colder actors. An emotional actor in Germany or Scandinavia is no more exceptional than is a cold, intellectual actor in Italy. In the theatre history of Russia two actors are often mentioned as representative of two types of acting. One, by the name of Motchálov, cried real tears on the stage and as Hamlet so tore himself to pieces in the first part of the evening he was completely exhausted and unsatisfactory in the latter part. In contrast is Karatygin, who played the whole part with evenness of skill and self-control each time. In modern Russia, then, you certainly will find the same two types of actors. In Italy, Salvini is considered by many the greatest emotional actor, but one of the leading contemporary Italian actors, Ruggiero Ruggieri, is the opposite type, an actor whose self-restraint and skill are stronger than his emotional drive. In France both types of actors are met with equal frequency, they sometimes are

called Réjanists and Diderotists. Réjane is said to have suffered terribly on the stage every night. She cried real tears and continued to be unhappy backstage. Diderot, however, preferred the other type of actor, the one who is a good manager of his emotional resources. Coquelin belonged to this type; so does Sasha Guitry—much mind and "esprit" and enough emotion, but just enough, not too much. We find the same contrasts in Germany, Holland, in the United States, and all over the world: a few actors of intense emotionality and a few actors of the highest intellectuality, but mostly actors who combine these two opposite qualities in different proportions, independently of their nationality or race.

Very common to all the countries and nations is the "ham" actor. There is definitely a "One World" in "hams." I found them alike everywhere; and they are so numerous that it's a pity they aren't edible—my poor friends in Europe wouldn't be starving so much.

## III

Where real national differences may reveal themselves is in the actor's approach to the part. I do not mean in the seriousness of the approach. There are actors who are devoted to the theatre, who "love the theatre more than themselves in the theatre," in New York; and there is vanity backstage in Moscow. That there is, in general, more emphasis on "show business" and less on "Theatre Art" in New York than there is in Moscow is not the actor's fault. What I mean here is the process of study, the preparation of the part.

Rehearsing both with Nordic and with Latin actors I have observed that the Nordic actors are often slower, not in grasping and penetrating, but in digesting and assimilating the part and in fitting themselves into the ensemble than the Latins. An Italian actor often seems quicker than a German actor. But, on the other hand, the Nordic actor, once he has assimilated the material and identified himself with the part, keeps it forever. He gives the same performance of his part each time, even when weeks or months pass in between; whereas in similar circumstances, the Italian actor often needs rehearsals to brush up.

But once the process of preparation is over and the actor appears before the public, he is neither Russian, German, Italian, or Dutch; he is the character of the play and he is either good, mediocre, or bad. And, whenever he appears, the audience will notice first not his national characteristics, but whether he is sincere, and convincing. If an Italian actress is sincere she will be as much understood and applauded in Iceland as an actress born in Helsinki will be in Palermo.

I am inclined to believe that as long as acting is an interpretative art, as long as its aim is "to hold as 'twere, the mirror up to nature," as long as its ideal is representational, there can be no real differences in acting.

One World! We live just in the one world.

# LOCALIZING INDIVIDUAL PROBLEMS IN ORAL INTERPRETATION

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THE clinical approach with its consideration of individual differences is often used to advantage in the speech arts as well as in speech correction. The following observations deal with two testing devices useful in localizing some types of individual differences which may underlie difficulties in the oral interpretation of literature. The two devices are:

1) The use of standard personality inventories and supplementary questionnaires.

2) The use of a test of "expressiveness."[1]

Reaction to the logic of the action, to the motives involved in a piece of literature, and recognition of the emotional residues from past experience touched off by the author's language, demand ability to relax to the author's intent, willingness to permit him to impose his mode of experience on the reader. The purpose of the language of imaginative literature is to set up a continuous sequence of activities that reinstate the reader's own experience.[2]

Either poorly developed habits of vivid response to imaginative use of language or personality problems which create barriers between the author's use of language and the reader's reaction to it may block the process of reinstatement quite as thoroughly as lack of intellectual grasp of material. A personality inventory may help to localize the area where resistance exists.

## I

A questionnaire which has been found serviceable in studying personality problems in relation to speech skills is "The Adjustment Inventory" by Hugh M. Bell, published by the Stanford University Press. This questionnaire provides four measures: Home Adjustment, Health Adjustment, Social Adjustment, and Emotional Adjustment. Scoring takes about three minutes for each inventory.[3]

The following brief analysis, out of many which could be presented, may suggest how such a paper and pencil inventory can aid in disclosing some of the personality factors that prevent students from responding fully to what they read aloud.

Miss Will was a student whose reading was dreaded by the class because of its dullness and ineptitude, which seemed almost total. She was a stubborn case. In the course of several conferences she had been defensive and uncommunicative. She was asked to take "The Adjustment Inventory," and was called in to talk over her scores which were "unsatisfactory" on three areas: Home Adjustment, Social Adjustment and Emotional Adjustment. The scores impressed Miss Will with the "objective" light they threw on problems she had felt existed,

[1] For a discussion of the possibility of developing reliable and valid group tests of a speaker's skill in the use of tonal and behavioral symbolism, see Franklin H. Knower, "Studies in the Symbolism of Voice and Action: V. The Use of Behavioral and Tonal Symbols as Tests of Speaking Achievement," *The Journal of Applied Psychology*, XXIX (1945), 229-235.

[2] For a discussion of this point, see F. M. Rarig, "Some Elementary Contributions of Aesthetics to Interpretative Speech," QUARTERLY JOURNAL OF SPEECH, XXVI (1940), 527-539.

[3] If the instructor does not want the responsibility of administering, scoring, and discussing the inventory, the college guidance bureau can be called on. Or scores may already be available if the questionnaire has been used in a battery of tests for Freshmen. In many colleges, machine scoring is available for large numbers of tests if the inventory used is set up for such scoring, as is "The Minnesota Personality Scale," another useful inventory.

but had not defined for herself. With the evidence of these scores before her she was willing to consider a diagnosis of her difficulties in interpretation. For the first time she began to talk freely. We started with her Home Adjustment score and she was asked to describe her problems.

The class had criticized her reading of E. A. Robinson's "Eben Flood's Party." She admitted that her mother had taught her that nice people, of whom she was foreordained to be one, were limited to a certain code of behavior, which obviously did not include lifting up a jug and serenading the moon. The neighbors, she had been led to believe, were always on the watch for a misstep. They were severe and censorious persons who never broke with the proprieties themselves. Miss Will confessed, however, that she liked E. A. Robinson, that there was something about his characterizations of failures that appealed to her. She went on to explain how sorry she felt for her father, who had never been affluent, and whose simple pleasures, such as playing pool occasionally of an evening, had to be sacrificed when they met constant criticism from his wife. He came home at night, ate, and sat. He read the paper and listened phlegmatically to the programs his wife wanted on the radio. Conversation was trivial or nonexistent.

Miss Will was unable to express her sympathy with her father; if she did her mother accused her of taking sides. She felt that her own social life was as restricted as her father's. Her poor social and emotional adjustment grew largely out of the home situation.

Direct discussion of the problem seemed to relieve Miss Will of much anxiety. She decided that she would have to do something to try to mature socially and emotionally. Not only did she pursue some reading on the psychology of adjustment, to which she was referred, but she took a job, although it was necessary to go to some pains to conceal the fact at first from her mother. A few months later when she reported again for a conference, she was beginning to appreciate much of what she read. She was beginning to learn something about human beings, and she had started to come out of her shell. She felt useful and more social. From then on contemporary literature came alive for her, although she was still, at the time she left the course, somewhat afraid of it. She did her best reading from Thomas Wolfe, her term-paper author, whose Gargantuan gusto for life released some of her suppressed hungers.

A personality inventory helped to localize Miss Will's problem in interpretation. Standardized inventories were supplemented in some classes by questionnaires. A high percentage of secondary school teachers, who were registered in summer courses in interpretation, indicated on questionnaires about themselves that they thought they brought more liabilities than assets to oral interpretation. Limited experience with imaginative literature, limited experience in reading aloud, narrow and uninteresting lives, and feelings of repression were among the frequently checked liabilities.

## II

All teachers of interpretation have had experience with students who can verbalize about an author's intent with the utmost facility, yet who fail to arouse any response in an audience. A test of "expressiveness" helps some students find the causes of the inadequacy of their tonal symbols. The test we employed consisted of five phrases or statements, each one to be repeated with five different motives in mind, twenty-five distinct meanings in all. (A shorter version of this test was found to be satisfactory where time did not permit the use of the

whole.) Several forms of the test were used at various times at the University of Minnesota, the University of Colorado, and Brooklyn College. On Form III the items were these:

I shall return to my home on the wind-swept prairies.
Are you a member of the Communist party?
The story we heard is true.
Sympathy.

The meanings to be expressed were selected to provide different problems and anticipated differences in difficulty of interpretation. To prevent the listeners from correctly anticipating the interpretation of a reading, the meanings were numbered in different order on each reader's sheet. Although the test is more useful when it can be recorded, if records are not available the reader can stand at the back of the room where the class can hear but not see her.

A sample of the test arrangement appears in the accompanying box.

You are to read each statement five times, once for each of the meanings given in parentheses. DO NOT READ ALOUD the explanations given in parentheses. Read the meanings in the order in which they are numbered on your sheet. State the number of each interpretation before you read; e.g., "One."

BEGIN HERE: My recording number is *14*. The date is *November 10*.

I SHALL RETURN TO MY HOME ON THE WIND-SWEPT PRAIRIES.

1. (I shrug; I don't want to return, but what else is there for me to do?)
2. (I hate bitterly my old home and the flat prairies.)
3. (Oh, how I love the wind-swept prairies.)
4. (You can do as you wish, but, as a matter of fact, I'm going to return.)
5. (I am sad and penitent; I have learned my lesson; I'll go home.)

The interpreter was expected to read "I shall return to my home on the wind-swept prairies" the first time to suggest the meaning which is numbered "1" on her sheet, i. e., she was to suggest that she didn't want to return, but there was nothing else to do. She was to read the sentence the second time to suggest the meaning numbered "2" on her sheet, i.e., that she hated her old home on the flat prairies. And so on through the five readings of this sentence. Then she was to continue with the other phrases (not listed on this sample) until the entire test was completed.

When voice records were used, the auditors' identifications of the interpretations were made as the records were played back. Mimeographed sheets with the phrases and the five meanings under each were provided each rater. The reader's name (or recording number) was written in at the top of a column in which the rater would record his guesses. Opposite each meaning the rater placed a number to indicate whether what motive had been suggested in the first, second, third, fourth, or fifth reading of the phrase. Thus if a rater recognized the second reading of the sample sentence as indicating hatred of her old home, he would put a "2" opposite the explanation "I hate bitterly my old home and the flat prairies." Mimeographed rating sheets facilitate computations on guesses, but are not absolutely necessary.

In classes where voice recordings were not available the students read from the back of the room where they could not be watched as they read, and the auditors recorded their guesses as each

interpretation was read. At Brooklyn College, for example, a class of girls in interpretation read without recording facilities. Correct identification of interpretations by the auditors ranged from 20% to 97%. The girl who won the highest percentage of correct guesses on her interpretations had demonstrated in all assignments that she was superior in analytical ability, experience with literature, general maturity, and social poise. The student who received the lowest score had achieved the least success in every assignment in the course, and was recognized as the "problem student" in spite of her great earnestness and eagerness. This girl found the experience a revelation of the inadequacy of her vocal symbols, and she began to try to sharpen her ears to vocal quality, pitch, force, and rate. The instructor's diagnoses began to mean something to her.

When records were used, the playback was very illuminating to many students. They had difficulty themselves in recognizing the motives they had tried to suggest. Many were appalled by their lack of flexibility, and their vocal inadequacy in interpreting the various motives. Some seemed to be reading the same meaning five times. Playback of the records gave an opportunity to analyze the wide differences in artistry in giving the required interpretations even among those whose motives were guessed correctly. Some found it hard to differentiate grief from compassion. This gave a point of departure for class analysis of the vocal symbols of grief which *were* successfully identified, of the characteristic pitch patterns of restraint, and for discussion of how these symbols are rooted in experience, why they are valid, the tensions which cause the "characteristic" response, and the bodily symbols involved.

When the students selected their authors on whom they would prepare term papers and from whom they would present a series of reading programs in the second semester, they said they felt better equipped to go to work after the earlier efforts to isolate their difficulties. The personality inventory aided some students in uncovering obstacles to analysis and responsiveness. The reading test helped some recognize the poverty of their vocal symbols and helped others to ferret out social motivation as distinct from insight and habits of recall.

Such devices as personality inventories and performance experiments of the type suggested offer no hocus pocus marocus to success, but they may save time in conference for the instructor who is seriously interested in probing individual differences. They have persuasive value for the student because they help objectify the instructor's diagnosis.

# THE SPEECH INTELLIGIBILITY PROGRAM IN NAVAL AVIATION: HISTORICAL SUMMARY*

LIEUTENANT COMMANDER M. D. STEER, USNR[1] AND
LIEUTENANT J. M. HADLEY, USNR

OF ALL the types of communications—radio telegraphy, blinker, flaghoists, hand signaling, pyrotechnics, and voice communications—voice communications is the method most widely used in naval aviation. At the same time it is the method most susceptible to imperfection. The failure of a transmitted message to be received intelligibly may stem from various factors: language difficulty, inadequate speech technique, incorrect use of communications equipment, failure of transmission systems, noise interference, and poor listening habits. Inasmuch as flight instruction, normal flight operations, and combat tactics are so strongly dependent upon intelligible voice communication, it is urgent that communication intelligibility be maintained at a high efficiency level. This report will indicate the factors leading to the development of a speech intelligibility program for naval aviation, the training which was conducted during the war, and the research which was designed to supply the necessary information to solve this problem.

## Historical Background

The most immediately significant influence upon the development of a speech intelligibility program for naval aviation was the work done, during its early years, by the National Research Council Committee on Selection and Training of Aircraft Pilots.[2] Much of the early research work on pilot training was done in a project conducted at Purdue University.[3] There, for the first time in history, elementary flight instruction was made observable, through the use of an electrical interphone and short-wave transmitter installed in a light plane. By means of this equipment, the verbal instruction was transmitted to a receiver on the ground, recorded, and later transcribed, thus making possible its evaluation in the light of modern scientific and educational principles. Over one hundred hours of instruction, both at Civilian Pilot Training Schools and at the Naval Air Station, Glenview, Illinois, were recorded. (It was this project that gave impetus to the subsequent development of an airborne magnetic wire recorder.) Qualitative and quantitative studies revealed many weaknesses, not the least of which was the discovery that speech intelligibility during flight instruction was very low. In this problem of aerial speech intelligibility, the senior author, then Director of the Speech Clinic at Purdue University, served as consultant.

Evidence that the Navy Department welcomed assistance from research laboratories prior to the war is contained in a letter from the Bureau of Aeronautics, dated 8 September, 1941; and addressed to Professor Compton, Chairman of Division D of the NDRC. It was stated in that letter:

* EDITOR'S NOTE: This article is the first of a series of articles to be published under the editorship of Lieutenant John C. Snidecor, USNR, on the subject of voice communications training in wartime. Articles of theoretical and purely research nature will be published in *Speech Monographs* and will be edited in part or in whole by Dr. John W. Black.

[1] The opinions and assertions contained in this article are those of the authors and are not to be construed as official or reflecting the views of the Navy Department or the Naval Service at large.

[2] The work of this committee is reported by Morris S. Viteles, Chairman of the Committee on Selection and Training of Aircraft Pilots, in a publication titled: *The Aircraft Pilot: 5 Years of Research.* Civil Aeronautics Administration, Division of Research, Report #46, June, 1945. Washington, D.C.

[3] Dr. E. L. Kelly, Professor of Psychology at Purdue University was the project director at this school.

> It is requested that a confidential research project be set up in Division D of the NDRC, and under the Committee on Sound Control of the Division of Physical Sciences, National Research Council, for the purpose of studying and improving the speech intelligibility of aircraft intercommunication components under simulated flight conditions. This study should embrace investigations of interphone characteristics, headsets, and various types of open and mask-enclosed microphones, under conditions of noise as encountered in Naval combat aircraft; if practicable, the tests should later be extended to cover reduced pressure and low-temperature conditions, including observation of subjective variations of the speech and hearing mechanism at significant altitudes without and with oxygen.

As an outgrowth of this request, two laboratories at Harvard University—Electro-Acoustic and Psycho-Acoustic—conducted research programs in aerial voice communications. Among the many research reports issuing from these laboratories have been reports on tests of transmission equipment and techniques for measuring speech intelligibility and listening ability.

When the war began in 1941, various members of the Committee on Selection and Training of Aircraft Pilots accepted commissions as aviation psychologists in the Navy Department. Though these specialists were attached to the Bureau of Medicine and Surgery (Division of Aviation Medicine), a very close liaison was maintained with the Training Division of the Bureau of Aeronautics. It was the Aviation Psychology Branch of the Bureau of Medicine and Surgery which advised the Bureau of Aeronautics to initiate speech intelligibility training for naval flight instructors.[4] Arrangements were made to secure the director of the Purdue Speech Clinic for the purpose of developing the desired program.

It can thus be seen that the development of a speech intelligibility program in the United States Navy was a direct outgrowth of specifically recognized needs.

### Training Program

As indicated previously, messages transmitted over radio, interphone and the acoustical (gosport) communications systems are frequently difficult to understand. This poor intelligibility has been manifest both in fleet tactical situations and during flight instruction in the various functional training commands. Instruction in any training situation is largely dependent upon communications. This is especially true in the flight training situation, where the actual skills of flying are acquired in an airborne laboratory with one instructor and one student in attendance. Any weakness in voice communications inevitably reduces the effectiveness of flight instruction. It was logical, therefore, that the first steps toward the improvement of speech techniques in naval aviation were taken in that area.

Directions for the training of flight instructors in speech intelligibility were included in a letter from the Chief of the Bureau of Aeronautics to the Commandant, Naval Air Station, Pensacola, dated 29 July, 1942. In addition, provisions for the extension of the program were stated as follows:

> It is proposed that this be established initially only at the Instructors' School at the Naval Air Station, Pensacola, but that if found of the practical value anticipated, it be extended to include similar training for all aviation cadets at other Naval Air Stations.

The senior author was designated the Speech Intelligibility Officer of the Aviation Psychology Section and was assigned

[4] Captain John G. Jenkins, USNR, formerly Chairman of the Committee on Selection and Training of Aircraft Pilots of the National Research Council, is the Head of the Aviation Psychology Branch, Bureau of Medicine and Surgery, U. S. Navy. Captain Jenkins should receive credit for the development of the speech intelligibility training program for naval aviation.

to carry out the program under the direction of the Senior Medical Officer.

During 1942, 1943, and 1944, frequent requests for the extension of the program were received by the Senior Medical Officer. The first extension occurred in January 1943, when the Primary Flight Instructors' School was moved from Pensacola to the Naval Air Station, New Orleans. A second speech officer was indoctrinated and sent to New Orleans to continue the program which had been begun while the squadron was at Pensacola. The value of the program was indicated by the fact that the Instructors' School requested its continuance. Although the squadron at New Orleans has been moved to the Naval Air Station, Glenview, the program continues and is still cited for the excellent results being achieved. The speech training facilities formerly used by the Primary Flight Instructors' Squadron at Pensacola were made available to the newly-commissioned Intermediate Instructors' School. The speech intelligibility training program initiated with that squadron still continues.

To meet the requests from other squadrons at Pensacola, the training program was expanded and two additional speech officers were assigned duty. On 19 August, 1944, the program was further extended to include training for flight instructors attending the Instrument Flight Instructors' School at the Naval Air Station, Atlanta. A fifth speech intelligibility psychologist was indoctrinated and assigned there.

Although each squadron has problems peculiar to its own organization and objectives, all the speech training programs are essentially similar. The syllabus of instruction originally designed for use at the Intermediate Instructors' School is the most extensive. Modifications of this syllabus have been used in the various training programs mentioned above. These modifications have been in the direction of abbreviation and in some instances syllabi have been reduced to as little as four hours. The original Intermediate Instructors' syllabus is outlined below (the average period lasts for one hour):

Period 1: Pre-check of speech and listening skill.

Period 2: Indoctrination Lecture
- (a) Factors affecting intelligibility of intercommunication for acoustical and electrical systems.
- (b) Correct use of communications gear.
- (c) Review of correct speech techniques for improvement of intelligibility.
- (d) Special problems of flight instruction.

Period 3: Speech intelligibility practice during simulated flight instruction.
- (a) Contact flight voice procedure.
- (b) Spacing of commands.
  - (1) Slowness
  - (2) Rhythm
  - (3) Phrasing
- (c) Listening training (in simulated airplane noise).

Period 4: Speech intelligibility practice.
- (a) Contact flight voice procedure (variations).
- (b) Distinct enunciation.
- (c) Listening training—in simulated airplane noise, listening to approved flight instruction.

Period 5: Speech intelligibility practice.
- (a) Contact flight voice procedure—cross country flight.
- (b) Effective pitch and loudness levels of voice.
- (c) Listening training—in simulated airplane noise, listening to approved flight instruction.

Period 6: Speech intelligibility practice.
- (a) Improvement of speech intelligibility using gosport communication system.
- (b) Listening training (in simulated airplane noise).

Period 7: Speech intelligibility practice.
(a) Application of speech intelligibility to technique and practice of airborne flight instruction.
(b) Listening training (in simulated airplane noise).

Period 8: Check-out in speech intelligibility and listening ability.

Training in speech intelligibility for aviation requires special equipment. The training room in use at the Intermediate Instructors' School served as a model for those installed at other training activities. Briefly, the organization of the training room is as follows:

> There are 56 training stations in the room, each equipped with standard aircraft microphones and headsets. These 56 stations are arranged in eight rows or channels. Each channel is powered by a standard aircraft interphone amplifier. Each is equipped with a tape recorder so that any portion of a drill can be recorded and played back immediately, either through the earphones or through a speaker. The instructor can talk to or monitor any channel. By means of a control panel, the instructor can work the channels together into larger interphone networks. Dual-turntable, constant-groove-speed recorders and magnetic wire recorders are available, so designed that recording can be done from any channel or combination of channels. Inputs are arranged so that the signal from a wire recorder, phonograph, or radio can be fed directly into any or all channels. Simulated ambient aircraft noise is generated and produced in the room by means of an electronic noise generator, six 50-watt amplifiers, and six high-output Jensen speakers. With this equipment it is possible to duplicate the spectrum and level of noise for any type of aircraft. Provision is also made for the introduction of static or electronic noise into the interphone networks.

During the period 1942-1944, the emphasis upon speech intelligibility was directed largely, although not entirely, toward the improvement of flight instruction. By early 1944 it was evident, from comments by fleet personnel, that such training should be extended to all flight personnel.

Later in the war, with radio silence no longer mandatory in fleet aircraft operations, increased attention was given to voice communications. In a letter from the Chief of Naval Air Training, dated 10 July, 1944, the functional training commands were informed that officers would be made available for specialized instructional duty in voice communication. Ten aviation psychologists were ordered to Pensacola for temporary duty under instruction and then to the various stations where they were to act as speech intelligibility officers.

A letter dated 28 August, 1944, from the Chief of Naval Air Training to the chiefs of the various functional training commands indicated the assignment and duties of speech intelligibility instructors. Paragraph three of this letter states:

> Because of the psycho-physiological nature of the material to be presented, instruction in speech intelligibility will be conducted under the direction of medical officers and in close cooperation with the Superintendent of Aviation Training at each activity. The actual instruction will be carried out by personnel specially trained for this purpose by the School of Aviation Medicine at NAS, Pensacola.

The duties of speech intelligibility officers were defined in paragraph four:

(a) To instruct all flight personnel, both instructors and students, in voice procedure and intelligibility.
(b) To make studies and recommendations concerning improvement of voice communications and intelligibility as it is affected by new equipment available.
(c) To make studies for the improvement of voice procedure discipline during flight in order to eliminate "cluttering up" of the frequencies.
(d) To improve squadron communications by instructing tower operators.
(e) To make recommendations for such modifications as essential for optimum voice communications.

This directive led to the establishment of the Speech Intelligibility Instructors' School at the School of Aviation Medicine, Naval Air Station, Pensacola. This school has been conducted by the authors with the assistance of visiting lecturers. The syllabus provides for a six- to twelve-day course of instruction. It includes a consideration of the need for speech intelligibility training for flight personnel and provides for adequate drill and training to demonstrate techniques of speech intelligibility. It also supplies a background in acoustical principles basic to speech intelligibility, and a familiarization with the available training aids and training equipment. A list of lecture topics for a typical course follows:

*First Day*

Orientation: scope of the course, questions and discussion.
Typical station and squadron organization.
Speech intelligibility and the Navy flight surgeon.
The naval air training program: the place of speech intelligibility.

*Second Day*

Communication problems during combat.
The communication training program for naval aviators.
The radio-voice check-out unit: installation, maintenance and repair.
Speech and noise acoustics: speech and noise spectra in aircraft.
Analysis and synthesis of aircraft noise: The General Radio noise analyzer and electronic noise generator.

*Third Day*

Tests of speech intelligibility: discussion of subjective and objective tests.
Tests of listening intelligibility: discussion of subjective and objective tests.
Use of Memovox and Presto recording machines: operation and maintenance.
Use of Mirrophone and Emerson phonograph: installation and operation.

*Fourth Day*

Introduction to R/T phonetic alphabet and numerals.
Standard voice procedure: calls and replies.
Speech intelligibility: basic principles.
Speech intelligibility: spacing of commands.
Electrical voice communication equipment in aircraft.
The Armour magnetic wire airborne and ground recorders: installation and operation.

*Fifth Day*

Voice procedure: short and long counts, clearances, weather, altimeter settings.
Speech intelligibility: effective pitch and loudness levels.
Speech intelligibility as influenced by microphones, earphones, and helmets in naval aviation.
High altitude communication equipment: communication while wearing oxygen mask.
Supervised practice of voice procedure teaching.

*Sixth Day*

Cross-country procedure: combined CAA-US/Allied regulations.
Abbreviated voice procedures.
Speech intelligibility applied to flight instruction.
Principles of gosport communication.
Speech intelligibility program at the Primary Flight Instructors' School, New Orleans: gosport training.
Speech intelligibility program at the Instrument Flight Instructors' School, Atlanta.

*Seventh Day*

Observation of voice procedure instruction of cadets at Ellyson Field.
Speech intelligibility related to protection of hearing: use of noise defenders.

*Eighth Day*

Voice communication in the fleet: land-based aircraft.
Voice communication in the fleet: carrier-based aircraft.
Standard procedures in aircraft control towers.
Speech intelligibility during emergency transmissions: recordings of.

*Ninth Day*

Visits to aircraft control towers and indoctrination flights in SNV and PBY5 aircraft.
Practice teaching of voice procedure and speech intelligibility.

Speech intelligibility and the safety program in naval aviation.

*Tenth Day*

Visits to towers and indoctrination flights.
Practice teaching of voice procedure and speech intelligibility.

*Eleventh Day*

Visits to towers and indoctrination flights.
Practice teaching of voice procedure and speech intelligibility.
Motion picture: "Hits, Runs and Errors in Communications."

*Twelfth Day*

Check-out in speech intelligibility, voice procedures, and training equipment.
Summary of course.

As a result of the letter quoted earlier and of other directives, 19 speech psychologists have finished the course of instruction at the school and have been or are now devoting full time to training and research in speech intelligibility. Four of these officers were assigned to the Naval Air Training Bases, Corpus Christi; seven were assigned to the Naval Air Training Bases, Pensacola; six to the Operational Training Command for further assignment; one is on duty at the Naval Air Station, Glenview; and one is on duty at the Naval Air Station, Atlanta. Six aviation psychologists from the Primary training stations have attended the Speech Intelligibility Instructors' School. After returning to their respective stations, they were assigned to spend a portion of their time advising on problems of speech intelligibility. In addition to these aviation psychologists, the communication training officers from the Primary Training Naval Air stations (6 officers) and from most of the operational training stations (45 officers) have received instruction.

The officers trained in speech intelligibility were thereafter responsible for the administration of training programs at their respective activities. In the early stages, each officer submitted a monthly report which was carefully reviewed by the Chief of Naval Air Training.

In November, 1944, these programs were placed under the cognizance of the training departments at the various Naval Air Training activities. However, the program still receives its principal guidance from the Acoustic Laboratory of the School of Aviation Medicine. The laboratory is responsible for the development of training aids, training instruments, training films, training manuals and the distribution of the most recent research findings concerning speech and listening techniques.[5]

## Research Program

Although speech intelligibility was initiated as a training program, it became evident in 1942 that basic research would have to be conducted to support such training. The application of academic speech pedagogy to aerial voice communications often failed to achieve the desired message intelligibility. Whether this was the result of flight limitations or the failure of flight personnel to apply good speech habits was unknown.

Since all voice communications during flight are conducted via transmission systems, it is axiomatic that speech fidelity will be limited by the transmission characteristics of the equipment. Almost nothing was known about the limitations of the acoustical "voice tube" gosport system used in primary training planes or the radio receivers and transmitters installed in service aircraft. Although the physical characteristics of microphones and earphones were known,

[5] The program has received substantial support from the Division of Aviation Medicine and the Division of Research, Bureau of Medicine and Surgery; the Division of Special Devices, the Division of Military Requirements, and the Division of Engineering, Bureau of Aeronautics; Airborne Electronics, Deputy Chief of Naval Operations (Air); and the Naval Air Training Command.

it was not clearly understood how these characteristics affected the transmission of the human voice.

Peculiarities of language "patter" used during flight instruction constituted another factor which had not been investigated. It was well known by flight personnel that voice transmissions, both instructional and operational, would be garbled and difficult to understand. However, little was known about the degree to which choice of language influenced the intelligibility of messages. Techniques to develop listening skill for such indistinct transmissions had not been developed.

Added to these problems was the consideration that military airplanes had to fly at high altitudes. Very little was known about the limitations of speech under such conditions. It was obvious that the efficiency of speech intelligibility training would be limited until basic research revealed the specific techniques to be taught to flight instructors, pilots, and aircrewmen.

It should be noted that aerial voice communication in military aircraft is carried on in the presence of high levels of ambient noise. For example, flight instruction in the Navy open-cockpit trainer involves over-all noise levels usually around 115 decibels. Other training planes yield approximately the same level of noise but differ slightly in spectra. Many of the combat planes have cockpit noise levels even higher than 120 decibels. The difficulties involved in aerial communication can be appreciated when it is realized that verbal messages must be transmitted in the presence of noise which is even louder than that generated by drill presses, coal breakers, riveting machines, or boiler factories. The attenuation of this noise is as important as the improvement of the transmission qualities of equipment or speech techniques of talkers.

Since the speech intelligibility training program was officially activated prior to the establishment of a formal research program, many studies were conducted on an informal basis during the early days of 1942. Typical school survey techniques were employed both on the ground and during flight to determine the speech ability and disability of flight personnel. Articulation, phonation (pitch, loudness, quality), and rate of speech were studied on the ground both under normal conditions and during simulated flight in the presence of high levels of ambient noise. It was observed that pilots who rated high in speech ability under normal conditions frequently rated low when checked under flight conditions. This was substantiated by further exploratory research conducted on the ground. Validation of this finding was obtained from an analysis of more than 200 hours of speech during flight in single-engine aircraft. Consequently, it was concluded that speech ability during flight could not be predicted by the academic type of speech examination on the ground.

To meet this problem, a fully-equipped acoustic laboratory was established in the research building of the School of Aviation Medicine. The installation included all types of radio receivers and transmitters used in naval aviation. In addition, flight-type interphones, earphones, microphones and helmets were used. A special electronic system was designed to simulate ambient airplane noise up to 130 decibles. Standard calibration instruments were used to determine noise levels, harmonic sound spectra, and voltages; other similar apparatus was part of the basic installation. Various types of recording machines—standard professional acetate disc models, constant groove speed synthetic disc models, and magnetic tape models—were installed in the laboratory. Special mag-

netic wire recorders, both airborne and ground stations, were made available to the laboratory from the first production allotment. These wire recorders have been used extensively for various types of research and in the training program for flight personnel.

Personnel engaged in the research program at Pensacola readily recognized that voice communication during flight involved a basic speaker-listener chain having four principal components. All voice transmissions must involve (1) a message, (2) a talker, (3) a transmission system, and (4) a listener. Failure in any link of this chain would be sufficient to disturb the intelligibility of voice messages. Consequently, the laboratory research program concerned itself with an intensive study of all of the factors involved in any one of these four basic components.

Message composition and structure (component 1) were analyzed from the point of view of language difficulty, frequency of occurrence of words and sounds, word length, and the acoustical power of words in naval communications. Words of high intelligibility value were substituted for those having low intelligibility value. Standard interphone messages were developed for use during flight. This enabled the training program to concentrate on certain key words and numerals which were frequently misunderstood during flight.

Speech technique for flight (component 2) was intensively investigated to determine the attributes which would yield maximum intelligibility under flight conditions. It was disclosed late in 1942 that speech technique for flight involved the use of (1) a definitely loud voice, (2) a slow rate of speech (not over two words per second), (3) steady emphasis rather than wide variation in loudness, (4) high pitch for the gosport system, (5) phrasing words into groups of from three to six words, and (6) distinct articulation and diction. It will be noted that some of these speech techniques are at variance with those taught in the academic field; in fact, some would even produce "defective" speech if used in normal conversational situations.

Transmission systems (component 3) and radio accessories—microphones, earphones, etc.—were also given major consideration. The laboratory was designated by the Bureau of Medicine and Surgery and by the Bureau of Aeronautics as the principal field test center for the evaluation of personal communication equipment used in naval aviation. Studies involving microphones, earphones, gosport mouthpieces, ear wardens, earphone containers, helmets, oxygen masks and other personal issue equipment were conducted and formal reports were filled with the cognizant offices. A technique for field testing was developed to determine naval acceptability for such equipment. A formula was evolved which best describes the methods employed:

> Naval Acceptability = Pilot Acceptability + Laboratory Acceptability.
>
> Pilot Acceptability = Comfort value + Usability + Efficiency + Safety. (The best laboratory instrument is worthless unless acceptable to the pilot.)

Naval acceptability, therefore, indicated that the equipment passed all the physical, psychophysical and psycho-acoustical laboratory tests. In addition, it was acceptable to pilots, as a result of actual flight testing, as regards such considerations as comfort, usability during flight, efficiency in terms of intelligibility of messages during flight, and general safety during flight. This technique limited endorsement to equipment which would permit intelligibility of message transmission; it insured, further, that the equipment could and would be used by flight personnel. It was this method of

field testing to which all communication equipment was subjected.

The fourth component mentioned in the speaker-listener chain concerned the listener. During 1942, three basic factors seemed to be apparent from the few exploratory studies conducted. First, ability to hear as demonstrated by audiometric measurement did not predict the ability to listen to voice communications under flight conditions. Second, ability to understand standard familiar messages was higher than ability to understand unfamiliar words or unusual message construction. Third, listening ability for aerial voice communication could be improved by acquiring certain basic skills. These three basic findings resulted in the development of listening training as a functional part of the speech intelligibility program for flight personnel.

As a result of the research program, the following listening-training syllabus was developed for instructional purposes. Flight personnel were taught: (a) familiarity with standard messages, (b) techniques of anticipating messages by following tactical situations, (c) concentration on whole messages rather than on individual words, (d) maintenance of high settings on the volume control, (e) reduction of distracting factors, (f) proper use of earphones and earphone cushions, and (g) general practice of listening to messages under typical flight conditions. These techniques helped to make many poorly received messages more intelligible.

There is still much to be learned about improving aerial voice communication.[6] Doubtless, further progress can be made to improve message construction, techniques for talking, basic and accessory transmission equipment, and listening skills. It is likely that such research would be fruitful. It should be expected that the research program in aerial speech intelligibility will be part of our postwar planning program with much of the work being allocated to civilian laboratories on a contract basis. Likewise, naval aviation will benefit from the continuation of its own research program in the field of aerial acoustics which is now an integral part of the School of Aviation Medicine at Pensacola, Florida.

## Summary

If a tabulation were to be made in this report of all naval aviation personnel who have received training in speech intelligibility, the total would be shown to exceed 25,000. A breakdown of the speech training accomplished at one naval activity will serve to indicate the scope and extent of the entire program. The tabulation below is taken from the official Historical Summary of the Speech Intelligibility Program at the Naval Air Training Bases, Pensacola.[7]

| *Activity* | *Approximate No. of Students* |
|---|---|
| Intermediate Flight Instructors' School | 2,150 |
| Cadets in Squadron VN2D8-A | 1,290 |
| Cadets in Squadron VN7D8 | 200 |
| Cadets in Squadron VN8D8-A | 800 |
| Tower Operators | 200 |
| Speech Intelligibility Instructors | 66 |
| Aviation Medical Officers | 926 |
| Aviation Equipment Officers | 156 |
| Special Devices Officers | 75 |
| | 5,863 |

The figures for flight instructors, cadets, and tower operators cover the period from July, 1942, until November, 1944, when the program was placed under the cognizance of the training departments of the various Naval Air Training

[6] Important speech intelligibility findings have issued from the research programs at the Waco Voice Communication Project and the Harvard Psycho-Acoustic Laboratory.

[7] Historical Summary of the Speech Intelligibility Program from 29 July, 1942, to 8 October, 1945. Submitted to the Senior Medical Officer.

activities. The remaining figures cover the period from July, 1942, until October, 1945. It should be emphasized that these figures concern only one activity. Perhaps the largest number of student pilots was trained at the Naval Air Training Bases, Corpus Christi, Texas. That same station also trained large numbers of flight students from Allied nations. The largest number of flight instructors was trained at the Primary Flight Instructors' School, New Orleans. Thousands of aircrewmen were trained at various gunnery schools, night fighter and radar training centers. Additional large numbers were trained at other activities.

For the first time since the war, it is now possible to make a complete listing of all research, both formal and exploratory, done at the Acoustic Laboratory at Pensacola. Some of these studies were initiated locally in the Acoustic Laboratory; the others are based upon official projects originated by the Bureau of Medicine and Surgery, the Bureau of Aeronautics, or the Naval Air Training Command. Many of the studies here listed, and other research findings of interest to scientists in speech, acoustics, and psychology, will be published in appropriate scientific journals when the information is released by the Navy Department.

The studies referred to above, divided into two main groups—formal and exploratory studies—are listed chronologically as follows:

*Formal Research:*[8]

1. Steer, M. D., Development of Pensacola Mouthpiece. Submitted: 2 October, 1943.
2. Steer, M. D. and M. Lawrence, Comparative testing of experimental oxygen masks. Submitted: 12 April 1944.
3. Steer, M. D. and M. Lawrence Evaluation of gosport speaking tube Submitted: 29 July, 1944.
4. Steer, M. D., J. M. Hadley and W. A. Kerr, Testing of the M-5A/UR lip microphone: Directions for use. Submitted: 17 January, 1945.
5. Steer, M. D., J. M. Hadley and W. A. Kerr. Testing of the M-5A/UR lip microphone: Pilot acceptance. Submitted: 24 January, 1945.
6. Steer, M. D., J. M. Hadley and W. A. Kerr. Testing of the M-5A/UR lip microphone: Flight tests. Submitted: 15 February, 1945.
7. Steer, M. D., J. M. Hadley and W. A. Kerr. Testing of the M-5A/UR lip microphone: Temperature tests. Submitted: 17 February, 1945.
8. Steer, M. D. and J. M. Hadley. Intelligibility of words for GCA standard R/T vocabulary. Submitted: 12 March, 1945.
9. Steer, M. D., Analysis of instruction in voice communication at the Naval Air Technical Training Center. Submitted: 14 August, 1945.
10. Steer, M. D., J. M. Hadley, W. E. Vinacke and W. A. Kerr. Evaluation of aviation helmets: Sizing. Submitted: 20 August, 1945.
11. Steer, M. D., J. M. Hadley, W. E. Vinacke and W. A. Kerr. Pilots' evaluation of aviation helmets. Submitted: 28 August, 1945.
12. Steer, M. D., J. M. Hadley and W. A. Kerr. Evaluation of captured German microphone. Submitted: 7 September, 1945.
13. Steer, M. D., J. M. Hadley and W. A. Kerr, Listening training aids for Preflight and Primary flight students. Submitted: 22 September, 1945.
14. Steer, M. D., J. M. Hadley and W. A. Kerr, Acoustical performance of ear-

[8] Studies 1-7, 10-16 are on file with the Division of Research, Bureau of Medicine and Surgery, Navy Department, Washington, D.C. They can probably be made available to interested parties on request.
Studies 8 and 9 are on file with the Naval Air Training Command, Pensacola, Florida.

phone sockets: Attenuation and insulation properties. Submitted: 18 October, 1945.

15. Steer, M. D., J. M. Hadley and W. A. Kerr. Evaluation of Gleason gosport mouthpiece. Submitted: 18 December, 1945.
16. Steer, M. D., E. T. Prothro, J. M. Hadley and J. C. Kelly. Development and evaluation of techniques to measure speech intelligibility of flight personnel. In progress.

*Exploratory Research and Development:*[9]

1. Steer, M. D., Speech ability of Naval pilots: A study of 324 Naval pilots. Submitted: 25 August, 1942.
2. Steer, M. D., The frequency of occurrence of sounds in Naval primary flight training. Submitted: 20 November, 1942.
3. Steer, M. D., The frequency of occurrence of words in Naval primary flight training. Submitted: 15 January, 1943.
4. Steer, M. D., Intelligibility of words in aerial gunnery. Submitted: 20 February, 1943.
5. Steer, M. D., Flight tests of new microphones, earphones and helmets in OS2U planes. Submitted: 21 September, 1943.
6. Bloomer, H. H. (editor), Aviation inter-communication training manual for intelligibility of speech and listening. Submitted: January, 1944.
7. Steer, M. D., Improvement of voice communication during flight. Read before Aero-Medical Association, 1944.
8. Delson, L. A., Modification of 8-H radio voice check-out unit. Submitted: 14 August, 1944.
9. Steer, M. D., Evaluation of ear wardens. Submitted: 15 September, 1944.
10. Lawrence, M., Suggested modifications of the Armour 20 N airborne recorder and special considerations in installation. Submitted: September, 1944.
11. Steer, M. D., H. H. Bloomer, J. M. Hadley and R. Trumbull. Training manual for speech intelligibility. Completed: 1944.
12. Steer, M. D., Navy Program on Improvement of speech intelligibility. Report to National Research Council, Committee on Selection and Training of Aircraft Pilots, 1944.
13. Epstein, L. J., C. M. Morris and J. Gaberman. Interviews with fleet-experienced pilots on communications problems. Submitted: December, 1944.
14. Steer, M. D., J. M. Hadley and W. A. Kerr. Evaluation of the effectiveness of voice intelligibility records. Completed: December, 1944.
15. Steer, M. D. and J. M. Hadley. Memorandum: Standardization of hearing test with noise. Submitted: 28 February, 1945.
16. Steer, M. D., J. M. Hadley and W. A. Kerr. Testing of M-5A/UR lip microphone in PBY aircraft. Completed: 28 February, 1945.
17. Steer, M. D. and J. M. Hadley. Speech intelligibility research program. Prepared for: BuMed News Letter—Aviation Supplement, Vol. 4, No. 9, 27 April, 1945.
18. Kelly, J. C., Radio telephone operation: Speech-in-noise training manual, Submitted: 1 May, 1945.
19. Steer, M. D. and J. M. Hadley, Speech intelligibility training for aviation personnel. Prepared for BuMed News Letter—Aviation Supplement, Vol. 4, No. 10, 11 May, 1945.

[9] Study 3 is on file with the Division of Research, Bureau of Medicine and Surgery, Navy Department, Washington, D.C. Studies 9 and 13 are on file at the Naval Air Training Commenda, Pensacola, Florida. Other studies will not be available until they have been released for publication in nonmilitary journals.

20. Steer, M. D., Testing communication equipment for human use. Read before Conference on Military Contributions to Methology in Applied Psychology, University of Maryland, 27-28 November, 1945.
21. Steer, M. D. and J. M. Hadley, Survey of OSRD research on throat microphones: 1942-1945. Submitted: 5 December, 1945.

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# THE PRACTICE TEACHER OF SPEECH IN THE SECONDARY SCHOOL

FLORENCE CALLAHAN
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WE WHO supervise student teachers in the public schools often look upon our responsibility as just one more burden, borne only because of our desire for a semblance of cooperation and our sympathy with the prospective teacher. Year after year we hear the same murmurings against the practice teacher plan: (1) *It is unjust.* Private institutions should maintain their own laboratory schools and not train their students at the expense of the taxpayer, the school routine, the guinea-pig pupils and the already overworked instructor who supplies this additional service without compensation either in her time schedule or her salary; (2) *It is unnecessary.* Many of our most successful teachers had no pre-professional experience; they are products of the throw-'em-off-the-deep-end school; (3) *It is valueless.* The practice set-up is artificial in that supervision is omnipresent with procedures cut and dried and discipline problems nonexistent.

For the purpose of this paper I shall consider only the last objection, admitting the factitious aspects of any such situation but contending that close association with the high school instructor, her work and her pupils provides a useful link between the college methods course and the young teacher's own classroom. The practice teaching plan, in my opinion, renders a contribution to better teaching sufficiently important for us to accept its supervision as a professional obligation.

## I

My high-school classroom has long served as a proving ground for the Elmira College senior majoring in speech. My job is to help her adapt herself to actual procedures. How much value she will derive from the experience depends on three factors: the training she has received; the approximation to reality I am able to establish for the experiment; and the qualities of the student herself. I shall deal with these in turn.

First, what has been the history of the prospective teacher of speech who for the first time faces a group of boys and girls in my classroom? Let me sketch it briefly. In Elmira College, a small, privately endowed, liberal arts college for girls, speech is a separate and active department. The requirements for a speech major are these: speech fundamentals (freshman year); public speaking (compulsory for all sophomores planning to teach); advanced speech (emphasizing phonetics and oral interpretation—junior year); methods course in

speech (senior year). In addition the student must complete the six-hour speech correction course required by the New York State Education Department.

The training period requires also several hours of observation of high school procedures, general and specific. After a preliminary conference with the supervising teacher as to the course of study, objectives, motivation, and special points to be noted, the student begins a series of not less than twelve visits to the classes she is to teach. For the Director of Education she prepares a report covering details concerning the schoolroom, the teacher, the class, the teaching. During her observations she makes use of a seating chart for each group to familiarize herself with the personnel and their "idiosyncrasies"—a distinct advantage. Frequent conferences are held with her supervisor, many of them concerned with the assignee's perplexities: reasons for certain procedures, ways of dealing with John Jones or Betty Brown, or hypothetical questions as to method or discipline.

About two weeks prior to beginning her teaching the student is told of the exact unit of work she will cover, its relation to the course as a whole, its particular purpose, and the approximate degree of achievement to be attained. For assistance in formulating basic principles she is referred to a number of sources including the Oral English section of the New York State English syllabus, *Speech Training and Public Speaking for Secondary Schools,* and selected articles in *Theatre Arts* and the QUARTERLY JOURNAL OF SPEECH. Re-examination of secondary school speech textbooks, already discussed in the methods class, is also advised. The speech instructor, who keeps in close touch with the project, may give additional suggestions, but the detailed devices for attaining her objectives are the student's own selection.

Final steps in the training process include the submitting to the supervisor of general plans for the entire teaching unit and complete plans for the first few days. If these are approved, the student proceeds to finish them on her own. The two full school days preceding her teaching she spends with her supervisor to acquaint herself with the multitudinous duties of a faculty member other than just classroom teaching: home room, study halls, attendance records, report cards, extracurricular organizations, a parent-teacher committee, a War Bond and Stamp sale, a Junior Red Cross drive, a fire drill, an athletic rally, a rehearsal during a "free" period, a teachers' meeting during lunch hour, or attendance at a sophomore or junior assembly made up of skits inspired by Abbott and Costello, preceded or followed by stirring exhortations to support the Teen-Canteen, the Junior Humane Society, the school paper, the year book, the Freshman Follies, the new-uniforms-for-the-band fund, and the paper salvage campaign. Certainly no prospective teacher should be left in doubt as to the value of speech in the secondary "educational" field.

## II

With the preliminaries completed Der Tag arrives. The value derived from the practice teaching will depend, as has been said, on the degree to which the experience approximates reality. To judge of this let us watch an assignee at work. She is teaching *The Rivals* to a class in dramatics—in this school a combination of interpretation and production. Act I has been read, and her brief, pointed questions are designed to inspire completion of the reading for the next assignment. The next recitation proves whether she has accomplished her purpose. As the days go on

she increases the detailed work on plot, character, and dialogue, and varies her technique for development of appreciation and understanding: assignment of roles in particular excerpts to be read; discussions covering the theatre of the period, Sheridan and his contemporaries, the history of *The Rivals* in literature and on the stage, notable names connected with its productions, and related details of Bath inspired by our collection of material from that city. The student may also read some clever bits from *The Critic* or *The School for Scandal*. Only after the group has the "feel" of the play does she put them on the auditorium stage to practice with various casts the principles of technique already studied in their production books. Finally she may let the pupils vote for a cast who will prepare scenes of their own choice for a "final production." Brief written tests at intervals may also help the student teacher measure her achievement.

My assignee's program includes also the teaching of a public speaking class. The unit may require the outlining, development, and delivery of a short speech, narrative or expository. For outlining she will make extensive use of the blackboard, and at that point will learn that logical arrangement of material presents a major difficulty to the average high school student. For instruction in development and delivery she may review procedures already used by the regular teacher and add emphasis through devices of her own. Each pupil is given a typed sheet covering the points on which his speech will be rated. In the interlude between the explanation of the assignment and its delivery—usually about three days—a pronunciation quiz, on the plan of a spell-down, may provide interest. In accordance with their parliamentary procedure training the pupils elect two leaders who alternate in choosing followers. The sides line up and each contestant takes from the box offered him a folded slip of paper which he must not open until his turn arrives. On it is written a word from a list already discussed. If the pupil's pronunciation is correct his side gains ten points. The group become not only excited but pronunciation conscious.

In sketching these illustrations of how the student teacher carries on the regular classroom work I have frequently repeated she *may* do this or that. It is true, of course, that she may *not*—in one sense, because she uses other means of attaining her objective; in another, because she fails with the methods employed. Certainly everything does not proceed perfectly; such a claim or expectation would be absurd. Errors of judgment frequently occur: too much time on a trifling point; too much attention to pupils' picayune questions; too rapid movement from one point of explanation to another; too little use of drill and repetition. Often the inexperienced teacher fails to realize the necessity of a slow pace in presenting new material to the average high school pupil. At the close of each session, however, we confer as to strong and weak points so that each succeeding day brings increased effectiveness.

Before the assignee completes her classroom work, her instructor in speech and a representative from the education department observe her in action and rate her independently. The supervising teacher's report, submitted on a form used by Elmira College, covers such points as personal-social characteristics, professional competencies, and a summary estimate: poor, fair, good, above average, or superior. These ratings are at the disposal of the placement bureau.

## III

Now that the college has provided the training and the high school a fairly realistic set-up for putting it into practice, what of the third element that determines the value of the teaching experiment—the qualities of the girl herself? Answering this question on the basis of my own observations, I would say at least three characteristics have been common to my outstanding assignees: high intelligence, enthusiasm, and courtesy. How were these qualities operative in making the experience in my classroom profitable? All three contributed to a successful relationship with the pupils in these ways: (1) The dean's-list-girls with their well-stocked minds interested classes by a wide range of illustrative and supplementary material; they were resourceful, thorough, and accurate. (2) Their energy of voice and manner and their obvious pleasure in their work compelled attention, and without attention in a high school class "the struggle naught availeth." (3) Their respect for pupil-opinion and especially for pupil-feeling for example, in the criticism of the halting, self-conscious speaker, maintained an atmosphere of camaraderie vital for effective response in the high-school class.

These same qualities contributed to a happy association with faculty members and administrators. The assignees grasped directions quickly. They displayed alertness and initiative in carrying out suggestions. They were respectful and cooperative in accepting criticism and in acting on it.

A practice teacher whose relations with both pupils and faculty are agreeable carries away from the practice period an attitude of delight toward teaching and eagerness for the future classroom of her own. Both the individual and the profession profit from the experience.

## IV

Probably no one would claim that a brief "trial flight" in a classroom will make a successful instructor out of even the most promising student, but many young teachers are happier for having had the "trial." I shall conclude with a statement from one of them, written shortly after she had begun her first teaching a few years ago: "When I came into my first class last Tuesday, my knees, my hands, and my voice all shook at the same time (or so I felt); but I quickly rallied, and soon all was well. To date everything is fine. . . . I am grateful beyond words for the teaching practice I had at Southside."

# A FUNCTIONAL CORE FOR THE BASIC COMMUNICATIONS COURSE

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THE combined writing and speaking course at the University of Denver is directed toward rather ambitious goals. Many Communications Skills programs demand merely that the student reach a certain proficiency in reading, writing, and speaking, at which point he is excused from the course. That is a laudable aim, but it is not enough. In this time of crisis, mere mechanical skill in reading leaves one a dupe of the suggestiveness of language in press, advertisement, and public gathering. Mere skill in speech and writing leaves one a potential duper. If our civilization is to master the power of nuclear fission, rather than be mastered by it, speech educators must conceive of their responsibility as larger than developing proficient organs of noise making.[1]

The University of Denver program is concerned first with the communication skills—reading, writing, speaking, listening—secondly with the integration of the personality of the communicator, and thirdly with the social responsibilities of the speaker and writer as a member of society. In reading and listening we are interested in making the student less naively susceptible to the suggestiveness of language. In writing and speaking we are interested in helping the student to develop a sense of social responsibility in his use of persuasive power.

Human relations thus becomes the core of the Basic Communication course with general semantics as the principal method for training in appropriate evaluative reactions.[2]

## The Necessity for a Core

There is no particular virtue to teaching speaking and writing together as a sort of conglomerate. Merely to mix these activities without interrelating them is to contribute to the confusion and dissatisfaction of the student. If the student does not see how these activities mutually contribute to each other, and if he is already very fluent verbally, the combination of confusion and verbal facility may contribute to maladjustment. Although it commonly brings "A" grades in English and speech, fluency with words does not necessarily indicate that a person is adjusted toward life. The modern curriculum must contribute to the student's adjustment, including his interpersonal relationships as well as his outlook upon domestic and international affairs. Because all aspects of communication are the product of the same organism, the improvement of any one of them rests upon the improvement of the whole organism in its situation-as-a whole. It is the survival of the human organism and human society (which cannot be attained at our present level of cultural and verbal malfunctioning) about which we are concerned.

In focusing merely upon the overt skills of reading, listening, speaking, and writing, we neglect the silent

[1] Norman Cousins, in *Modern Man is Obsolete* (1945), p. 19, says: "One of the liabilities of modern education is that it has contributed to a dangerous compartmentalization of both knowledge and progress. Dangerous, because what is needed today is an understanding of the interconnections and interrelationships within the entire province of organized knowledge. . . . Only the whole man is equipped to find and act on whatever solution may exist. And the whole man requires whole education."

[2] For an excellent and understanding account of general semantics, see Louis Adamic, *A Nation of Nations* (1945), pp. 301-304. "General semantics seeks to de-departmentalize, de-specialize knowledge; to coordinate it, make it useful."

levels of functioning in the personality. Levels of unspoken functioning (perception and interpretation) underlie all spoken or written linguistic behavior. Evaluation at these levels must be appropriate if the overt behavior is to be consistently adequate.[3]

It is at the silent levels where most of the blockage and maladjustments occur which become apparent in speaking and writing and which frustrate our best instructional efforts if we ignore them. By a program of activities supplemented by occasional lectures, the student can become aware of the silent assumptions and interpretations which tend to rule him, if he remains unaware of them. Awareness of these assumptions may lead him to consider certain changes important. Those things which he evaluates as important he remembers. They move him to action (as fast as his ego will allow it) and bring about the changes in the individual personality which we consider to be the aim of education.

Communication, as we are using the term, includes the entire indivisible circuit of behavior, which begins with *evaluating the facts,* which merges into *transmission,* which in turn merges into auditor or reader *response* and *cooperation,* or "social integration." We are concerned not only with human noise making, but with the functioning of the entire individual who vocalizes (or writes) and with the effect of the noise (or the written symbol) upon interpersonal and even international relations in the social process. Thus the communications teacher should be able to deal with the entire circuit, or know how to work with or call in other specialists as necessary for the improvement of the whole person who does the communicating.

## Viewing Effective Language Behavior as Appropriateness of Personality Reactions

In reading and listening, the goal is to help the student to respond *appropriately* to the *important* and the *unimportant* in the "facts" or "territory" about which a word-map has been constructed; in speaking and writing, the goal is to make statements *appropriate* to the "facts" under consideration and to the audience. The *appropriateness* of one's evaluation of "facts" and of his audience therefore appears as the first point of focus from which all the procedures of a communication course take their departure. When the teacher can view reading, listening, speaking, and writing as unified reactions of the whole person, as reading-evaluative reactions, as listening-evaluative reactions, as writing-evaluative reactions, as voice-body-evaluative reactions, it becomes possible to adjust his teaching of communicating to the desired organismal setting.[4]

Proper (or appropriate) evaluative re-

[3] Technical semantic terminology will be kept to a minimum in this paper. *Silent levels* signifies: first, the electrical happening out in the universe; second, the wave-lengths which impinge upon one's senses; third, whatever one's particular central nervous system may interpret these wave-lengths to "be"—red, hard, square, an apple, a desk, etc. Each of these three levels is "fact" or "fact-to-me." Thus the term "fact" refers to three different types of structure and experience, and no one level should be identified as "the same" as another. The term *identification,* as used by semanticists, causes psychologists some difficulty, since they are already accustomed to using it in a different sense. *Identification* is here used to mean confusion between different levels of abstraction. A word is not a "thing," that is, it is neither the sense data which a person perceives, nor the submicroscopic electrical structure. The description of an object is not "the same" as an inference. *Evaluation* is here used to mean the importance or unimportance which one attaches to something, the total way in which one considers it in the light of those few aspects of the situation-as-a-whole which come to his attention. Such "definitions" are wholly unsatisfactory. For examples and more complete analysis, see Alfred Korzybski, *Science and Sanity, an Introduction to Non-Aristotlian Systems and General Semantics* (Lancaster, Pa., 1941).

[4] See W. H. Wheeler, *The Science of Psychology* (1929), p. 77. Also S. H. Krainer and E. S. Thetford, *Managing Your Mind* (1944), p. 1: "Man is a total organism, his physical and psychological conditions being not separate entities but different aspects of the one totality." Also Robert S. Woodworth, *Experimental Psychology* (1938), p. 818.

actions are the result of looking at the "facts," avoiding identifications, and thus being able to predict outcomes more consistently. Predictability in terms of human welfare gives the basis for determining the *important* and the *unimportant,* which in turn gives the basis for *appropriate*[5] responses.

In writing and speaking, a person must consider the *importance* of what he has to say and the effect he will have on his auditors; he must decide how he will avoid giving offense and how he can facilitate looking to the "facts." In reading and listening, the student has a much more complicated problem. He must be certain first that he is responding appropriately to what the author thought was important, and second, that he evaluates the significance to himself of what the author says. This process is what is here called "interpretation." Besides looking for unity, order, and specificity ("facts"), we insist that the student evaluate the significance of communication. He finds it more easy to evaluate the significance to him than the significance to the author. In reading it is our obligation as teachers to help the student to understand what the author considered important, but only insofar as the experience and the culture of both student and teacher approach that of the author is this possible.

## Removing Blockages to Communication

Two general sorts of blockage[6] to communication are apparent: first, sense organ and physical abnormalities and other neurological defects which interfere with "normal perception"; second, semantic blockages. This second type of blockage is manifested in identification, allness, two-valued behavior and other reactions indicative of a static outlook.

The blockages caused by physical and neurological deficiency must, of course, receive the attention of the medical specialist. But by far the majority of problem cases have blockages which ensue from semantic and personality deficiencies and disorders. There is no assumption here that everyone is maladjusted, but any close observation of communication behavior shows that everyone probably has his points of blockage which interfere with his efficiency or at least keep him from achieving his potentialities. It is for this reason that the procedures of the communications course at the University of Denver apply as fully and as effectively to the so-called "normal" and "superior" as to those classed as "retarded."

The focus of the course thus comes to bear upon helping the student bring into the open his silent assumptions which block proper evaluation. These semantic blockages appear to be of three types: first, false-to-fact assumptions about the nature of the physical universe; second, naive identifications of sense reactions and perceptions with "objective reality"; third, false-to-fact silent assumptions deriving from the structure of a language which has been inherited from pre-scientific times.

Part of the method for correcting these blockages consists in helping the student to obtain a command over a *general scientific method* applicable to the study of language whereby he can approach every situation. Such an awareness we would consider essential in the communication arts if people are to avoid communicating nonsense. In this case, "general scientific method" is merely a way of looking at "things" in

[5] What are the criteria of appropriateness? How can one help the student to judge what is appropriate? The basis for appropriateness lies in the evaluative reaction as described by Korzybski. Behavior based upon faulty identification of one object, person, etc., as another must lead to confusion and inappropriate speech or action.

[6] *Blockage* is here used to refer to affective or emotional behavior which results from inadequate data and strongly established prejudices, feelings, etc.

the light of the kind of world we think it to be in 1946.

The chief assumptions which we should help the student to accept may be formulated as follows: first, that, in accordance with modern scientific inference, the universe with which he must deal is completely in process and dynamic; second, that one's knowledge is the result of abstracting and hence always partial; third, that in a world of process no two situations or objects can be identical with each other or with themselves at two different moments; and fourth, that words should be reacted to as secondary and as distinguished from the "facts" or "territory" which they represent.

Such an orientation (which accepts nonidentity among objects, persons and situations) lays the basis for that infinite flexibility upon which an integrated and stable personality can develop. Language behavior as viewed in relation to these assumptions provides a new way for analyzing personality in action.

A recent experiment of Debs Smith[7] in studying the concentration of "good" and "poor" speakers is significant for this whole course and these procedures. In his classes in Speech Fundamentals at Colorado Women's College, Smith found what we would call the obvious, namely, that the "good" speakers consistently concentrated upon the "facts" during their speech efforts, and that the "poor" speakers concentrated upon their verbalizing (their own behavior).

The tendency to make words the chief focus of effort and concentration and to identify the word with the territory it represents automatically frustrates communication at many points. Impulsiveness, strain and tension, stage fright, a countless array of aversions and dislikes, dogmatisms and misevaluations begin to disappear when the chief concentration shifts to the "facts" (with a lesser concentration upon auditors), thereby making possible word-fact verifying and checking.

To overcome this directing of concentration upon the wrong "thing," to obtain more habitual relating of symbol to "fact," may be exceedingly difficult. This desired behavior is what occurs in a person when he is sharply objective in his outlook. But making the word more important than the "fact"—this living by definition—comes out of the student's whole background. In his language behavior he is, as stated by Dr. Francis Chisholm, "trailing his whole history along with him."[8] He is revealing what he thinks is important and unimportant; he "is" personality in action.

## Outline of the Course

As a part of the movement toward general education, we at the University of Denver are marrying not only English with speech, but with social science as well.[9] Since the student cannot communicate about communicating alone, but must have subjects on which to write and speak, we select social science material as the most vital and urgent. An educational program must be developed during the next few years which will make Americans willing and ready to assume their part in world government. Teachers of communications can help

[7] Debs Smith, *A Study of the Concentration of Students in Two Classes of Speech Fundamentals at Colorado Women's College*, Master's thesis, University of Denver, 1944.

[8] See Francis P. Chisholm, *Introductory Lectures in General Semantics*, Institute of General Semantics (Chicago, 1944), Lecture II.

[9] Some of the most intelligent comment upon American education and the necessity for general education of a scientific as well as cultural sort is to be found in the *Saturday Review of Literature* during the past two or three years. See: James Marshall, "The Irredentists of Education," XXVI (November 27, 1943), 4-6; Ordway Tead, "Education is People," XXVII (September 16, 1944), 3; "The State of the Nation's Higher Education," two reviews of Benjamin Fine's *Democratic Education* by Mortimer J. Adler and Ordway Tead, XXVIII (December 29, 1945), 7.

integrate many points of view and can help make communication possible between different peoples, who will then find it possible to get together and formulate plans for action to solve their problems. The first quarter's work in Basic Communications is concerned with the individual, his personality, his adjustment to life, his weaknesses and strengths. Batteries of tests are given, including the Miller-Murray Personal-Social Adjustment Test, and help is enlisted from the Guidance Clinic and from the graduate-student writing and speech clinicians assigned to each section to get an accurate picture of the student's needs for personal development. With the student's case history in mind, the instructor and clinician together make a series of integrated assignments (to be described later), some to meet individual needs, and some to the class as a whole.

The second quarter's work is concerned with the individual's relation to his community, state, and nation, largely in light of the vocation which he wishes to select. The major writing project is a research paper, for motivation of which a tie-up is made with the student's major interest. First, the student is asked to choose any subject or field of investigation (later to be limited to proper scope for a 2,000 word paper) in which he has an interest and about which he wishes to gain some specialized information. Second, the student is asked to investigate the possibilities of making that major interest his life's work. Within the limitations of the teacher's knowledge of guidance, the instructor helps the student to find information on vocational planning. The communications teacher does not presume to do a competent job of psychometry or counseling. He merely helps the student to follow to a certain extent his desire for a specialization while being forced to pursue a course of general education.

Third, the student is asked to investigate the social possibilities which membership in his particular vocation entail. Especially by personal interviews he finds out what the social status of his group is in the local community and in the nation, and what the interrelations are between groups. He studies the interpersonal responsibilities which one must assume in our society if democracy is to be either attained or maintained. After having gained this understanding, the student participates in a panel discussion on some social problem, in which he first maintains the position of a typical member of his vocational group and then later criticizes that position in the light of the general welfare.

The third quarter's work is concerned with the individual and his international relations. In connection with a study of fiction and "creative writing" various nationalistic "myths" are explored.

Along with the social-science-human-relations core of "subject matter" runs another parallel concentration on formal matters, on grammar, and on reading. Although selections of excellent literary quality are used, these selections are chosen primarily for their valid human relations content rather than for their literary pretensions.[10]

From this point of view, during the first quarter, we deal with the process of observing, summarizing, and reporting. Students become conscious of the process of abstraction in perception.

[10] John Dewey, *Art As Experience* (1934), p. 10, says: "It is mere ignorance that leads them to suppose that connection of art and esthetic perception with experience signifies a lowering of their significance and dignity. . . . Experience is the fulfillment of an organism in its struggles and achievements in a world of things, it is art in germ." The content of a communications course need not be limited to literary types any more than art need be limited to "works of art." We live in a world. We must "feel" it broadly and master our problems in it. That demands egress from the ivory tower.

They learn the difference between "fact" and inference and the crucial importance of awareness of silent levels and silent assumptions in interpretation.

During the second quarter we deal with the processes of organizing and explaining and the techniques of research. Functional grammar and punctuation are taught during the time when the students are collecting material and writing the research paper. During the third quarter we deal with principles of securing interest and emphasis, variety of sentence structure, coordination and subordination, order, concreteness and specificity. Semantic principles are utilized in the analysis of significance (evaluation). Unity, order, specificity, and significance, these are the principles which are applied constantly in both writing and speaking; and these same principles act as criteria for criticism in reading and listening.

### Assignments for Developing the Necessary Extensionalization for Appropriate Communicating

Whereas human relations is the core of the communications course, general semantics, we feel, offers a most stimulating and satisfactory method for securing the type of behavior needs in cooperative human relations. The following projects or integrated assignments are used to support the basic framework above outlined. Modified in certain instances by the individual teacher to fit the requirements of the particular class, they are the primary method used to bring about desired results in communication-human-relations-behavior.

In those situations wherein the student is directing his concentration in the wrong direction (putting it upon the symbol with more intensity than upon the "fact,") the student may best be helped by giving him a number of combined reading, speaking, and writing assignments along with certain "communication-thinking" drills, which, if executed properly will require the desired ordering of reactions and concentration upon "facts." Ordinarily, only in connection with a specific communication project (which in itself is the sort of thing the student does in real life) should the instructor attempt to teach the basic semantic formulations. Otherwise, a student may resist understanding these formulations. He may think them wholly unimportant, he may become confused, or he may react negatively to the course. By the time the assignment is made clear, the instructor will have had to teach something further about appropriate evaluation, consciousness of abstracting, etc., as they directly relate to making the student's communication *more appropriate* and effective. In this way general semantics is taught more or less indirectly.

There are many ways in which assignments can be adjusted to help bring the desired results. Reliance for these results should not be laid upon any one assignment, but only upon dovetailing of assignments and experiences over a considerable period of time.

In the Autumn Quarter seven different assignments are built into one unified project, constituting the first major project. The student is assigned a selection of literature which is deliberately chosen to fit his particular problems of communication as indicated by the preliminary tests and by his own statements in the survey procedures. Frequently an assignment from Shakespeare is given to the student because this is the sort of material which is most useful to reveal to him his own blockages. As he undertakes the study of this longer range assignment, he first executes a word-fact, map-territory relationship drill. He makes a

verbal map or description of an object on the campus. This description is exchanged with another student. They then check their maps with the "facts" and report on their validity before the class.[11]

Before the student memorizes the selection, he is asked to deliver a visual-aids talk before the class about the selection assigned (its author, the background of the selection, the central idea, and several of the most interesting subpoints). The construction of these visual aids requires the student to focus his attention chiefly upon the underlying territory instead of upon the verbalisms in the literature. This sort of concentration immediately lays the basis for appropriate vocal and bodily behavior.

Before the student delivers his oral interpretation, the teacher discusses *appropriate* body and vocal behavior for speech and assigns a special drill to heighten sensitivity in these matters and to give practice in vocal and bodily control. Before the oral interpretation is given, help is given in relaxation and basic voice exercises. Phonographic recordings of the selections are available in connection with work in vocal flexibility. The student also practices his selection upon the mirrophone with the help of the speech-major clinician, who is receiving special instruction in a course in speech supervision.

Finally, the oral interpretation is given as the high point of the project. At this time only two things are criticized, the student's own placement of concentration and the appropriateness of the work done. The culmination of the entire sequence of projects, however, takes the form of a letter from the student to his instructor in which he discusses his blockages and identifications in communication as revealed in his work throughout the sequence of assignments which made up this unified project.

Another written assignment which serves directly as writing practice and indirectly to help the student to understand his personality as a communicator is that in which he writes a letter to one of his friends explaining what he has learned in this course that has been beneficial to him personally in communicating. Before writing this letter, the student will see that it requires him to review the entire course thus far presented. It will be noted that the writing done in this course is always for a purpose. There are no traditional themes and there are few formal speeches.

The next unit is a combined speaking and writing project around an informative book connected with the student's special interest (nonfiction). The student has selected this book because it has a bearing upon the vocation which he expects to enter. He gives a ten-minute survey of his book and leads a five-minute discussion in which he brings out the following points: (1) the importance of this book to human welfare and to him, (2) the validity of the book in the light of his information and experience (he checks it according to what he knows of the "facts" it refers to), and (3) the two most important spots in the book (he may read briefly from these places). He may also use other students in dramatizations of the material.

As a written project, the student may be asked to write a review-criticism which he would think appropriate for the book review section of a local or regional newspaper. A similar plan may be used throughout the course when the student is assigned novels, plays, or poetry, as the material for communication development.

During the Winter Quarter, the work in removing blockages is continued by

[11] These assignments are explained in detail in Elwood Murray, *The Speech Personality* (Chicago, 1944), pp. 541-549.

teaching research methods in connection with consciousness of abstracting, slanting, differentiation of description from summary and inference, and the blockages to proper evaluation in the "is's" of identification and predication. To make this work functional, the student is given three special semantic drills, some of which are executed orally before the class, others of which are handed in as "memos to the boss," or as a letter to the author of one of the articles which the student has read for his research paper.

One of these subordinate projects or "drills in thinking" consists of bringing an object to class upon which the student has done some study concerning its origin and history. He makes properly qualified and limited statements about what is happening "inside" and "outside" the object and what will happen to the so-called "object" between two specific dates. He later applies this same sort of thinking to some aspect of the subject of his research paper or panel discussion. Another drill consists of asking the student to compare two different authors' reports on the "same" event for the validity of the word-maps presented. A third drill consists of a talk in which the student reports and analyzes the allness reactions which he has encountered in himself and in the reactions of others as he interviewed them to secure material for his research paper.

With the completion of these drills and after handing in a comprehensive, carefully-documented research paper, the student participates in his panel discussion before the class. He then hands in a letter addressed to the teacher in which he again evaluates his progress and checks upon his remaining blockages and identifications.

During the Spring Quarter several major projects grow out of the core laid down previously, culminating in an assignment which serves to unify the whole year's work. Each student is assigned a number of selections of poetry and short stories and a novel, all of which have bearings upon his own personality problems and his vocational interests. He is asked to read a play and an interesting biography upon the same basis. In each instance the student selects an appropriate combination of reading, or dramatization, radio skit, monodrama, speech, or dramatized discussion for presentation before the class. In all of these communications the student is expected to function appropriately, as well as effectively and correctly from the point of view of mechanics. In the projects he is expected to apply proper evaluation (flexibility and discretion) at all points. He should demonstrate a proper appreciation of the importance of the materials with which he is dealing, their importance to himself and to human welfare.

A very important project at this time is a creative writing-speech assignment wherein the student is asked to write and produce before the class a radio script, one-act play, poem, short story, or other "creative" project. Stress is put upon the necessity of being able to deal artistically with first-order detailed descriptions and examples, and upon obtaining as exhaustive experience and doing as much research as possible before attempting the creative act of writing.

In studying the models of these forms of literature, particular attention is put upon what the writer does with first-order "outside facts" as contrasted with what he does with his own reactions to these "facts," his method of developing his own feelings and inferences and using them as materials. The sharpness of his observing and abstracting, his ability to predict and infer become extremely interesting to study.

The most popular "creative" project at the University of Denver has been the

production of the five or six most worthwhile student-written radio plays. The author of the play selected is appointed as its director. Others in the class serve as actors or help in the sound effects.

The culminating project of the year is a combination of a report on the biography of a great man in the student's vocational field, correlated with his own survey of his communications-personality development. The report on the specially selected biography is given in an appropriate form of communication before the class. In this report the student applies what he has learned about evaluation and personality development to an understanding of the person whose biography he has studied. Students discuss the biography before the class in informal conversational groups of five or seven. In these discussions the students point out what they consider to be the most important factors in the writer's history which accounted for the particular development of his life. The students also show what value this biography has had for themselves in understanding their own problems.

As a preliminary to the final survey project, the student gives a written or an oral analysis of the appropriateness of his speech in a typical important social contact. He analyzes the impulses which he inappropriately permitted to burst forth into speech, as well as the impulses which were appropriate, but which he suppressed.

The final assignment consists of a survey of the student's communicating behavior in which he chooses one of three projects for class presentation. The objective of this project is to permit a critical evaluation of the student's development throughout the year, the points of weakness which will continue to require attention, applications of the course which the student expects to make in his particular career, and (if he elects to do so under proper circumstances) the chief factors in his history which have contributed to his blockages.[12]

The following three sections, dealing with grammar, reading, and listening as "evaluation," are based upon the hypothesis that through a heightening of consciousness of abstracting, skill in these forms of communication can be greatly improved. If one is aware of how he sees and hears, etc., (and that he sees what he sees because he leaves out what he leaves out), then perhaps his seeing and hearing will be more accurate. He will look at words more intently and perhaps learn to spell; he will listen more carefully, constantly checking word-maps with territory, and perhaps learn to read and to listen less naively. Constantly checking *map* against *territory*, he may even come to understand that "correct" grammar and "correct" speech are matters of appropriate evaluation in social situations, rather than matters of "right" and "wrong."[13]

The procedures suggested in the following three sections are tentative and in the process of development. The terminology for a grammar based upon the "idea" of inculcating in people a feeling for the process-character of "objects," "nature," and "human nature" is especially difficult.

### Teaching Grammar, Outlining, Punctuation, as Evaluation

By teaching a grammar for a language, we teach students certain ways of looking at that language. The language is to be treated thus and so, we say, in order that our symbolism may remain constant and universal enough for many people in different parts of the world and in different times to communicate without

[12] The assignment in *The Speech Personality*, pp. 552-553, #7 D, may be expanded to include all communications behavior. Also the survey sheet in Appendix I-J may be helpful in this connection.

[13] See Robert C. Pooley, *Grammar and Usage in Textbooks on English* (1933).

blockage. A language is an entirely arbitrary "thing." We might as well say *bla-bla* as *book*, if we all agree to do so. The function of the teacher of English and speech is partly to hold back the wheels of change, to insist upon certain conventional forms which make communication possible. But this insistence upon standard forms is at variance with the desires of "creative writers," who must hear and record the nuances of speech, the slight peculiarities and changes and idiosyncrasies that make for vigor and personality and intimacy and ultimate "communication," but which violate and militate against standard forms necessary for wider though less poignant communication.

Standard forms of punctuation can be looked upon as means of making more readily intelligible maps. The writer makes proper evaluation, realizing what is important and what is less important, and coordinating or subordinating accordingly. He uses the proper conjunction to express the relative values of the parts of his sentence; and he uses the standard forms of punctuation to make this relationship plain. By his outline he arrives at similar evaluations. What is important for his purpose he puts as a major topic; what is less important becomes a subhead. He realizes that by choosing major topics he is making abstractions and that by filling in with subheads and examples he is giving added detail, making a more complete map of his territory. The more abstract the map the more territory it covers, but the less it says about what it covers.

A grammar of a language must be taught and certain uniformity maintained in order that communication be efficient and general, rather than confined to the small group, the tribe, the speakers of a particular dialect. Yet let us consider not merely communication, but what is being communicated. No matter how smooth communication may be, no matter what the agreement and freedom from blockage, what is being said must be in line with "facts," with the "territory" in which human beings operate, or communication will not help us solve our problems; rather, it will create problems. If we teach students from the early grades upward to look at language as if it mirrored the world in which they live, and if the world-picture implied by that language is false according to modern scientific knowledge, then what have we accomplished? We have automatically been training people in false evaluation. Training in a system of classification (traditional grammatical categories) which makes students look at the world as if it were the world of Aristotle rather than the world of nuclear energy, is training in nonsurvival behavior.

"A noun *is* the *name* of a person, place or *thing*." But there are no "things," only whirling processes, various fields of force existing in wider fields which transcend the visible limits of the "object" but are as much the "object" as any visible properties. Saying "A noun *is* the *name*" implies that "something" must be looked at only in a certain way, that the name is somehow identical with the "thing." A noun is only a particular way of classifying some mass of electrons for some particular purpose. The "properties" sustain life; the name does not.

"An adjective modifies a noun and denotes the quality of an object." But quality does not exist in objects; it exists in us. The "qualities" indicated by adjectives and the relationships indicated by adverbs are our evaluations of "things." To assume that these evaluations have objective existence outside of ourselves in "things" is to be guilty of identification. It leads to confusion.

If we think of the world as a process

undergoing constant change, it might be well to begin the study of grammar with action verbs. Next let us take up nouns, stressing the fact that any class name is a fiction with no actual existence, even words like *table, chair, cow, man, flower.* What exist in the world are absolute individuals with myriads of peculiarities most of which we are not interested in and do not see at any one time. For certain general purposes we can classify Joe Doakes as a man, although before we marry him we would do well not to put too implicit trust in the word. Higher order abstractions are more valuable for thinking, a form of mental shorthand, but in that lies their danger. When we teach adjectives and adverbs, we can lump them together according to the general function they perform in helping us to evaluate. We can help the student become aware that these qualities exist in him and not out in the universe. While teaching grammar we can teach an orientation toward life and the universe that is in line with our best scientific knowledge. Rather than training people in misevaluation, preparing them for un-sane behavior, and for misunderstandings and war and death, we can train them for sane living, as well as teaching them how to analyze and perhaps even to write a good sentence.

A tentative formulation of this scheme for presentation of grammar (and certain aspects of syntax) would be somewhat as follows, a scheme in line with modern scholarship on grammatical classification:[14]

I. The acting and asserting functions of language. (Verbs)
   A. Stress upon action verbs as making a "true" map of the kind of process world we live in.
   B. Indication of the dangers inherent in use of the verb *IS.*
   C. Indication of the value of certain linking verbs to avoid the *is* of predication: "seems," "appears," "feels," etc.

II. The classifying and indicating functions. (Nouns, pronouns)

III. The ordering and qualifying functions. (Adjective, adverb)

IV. The relating and connecting functions. (Conjunction, preposition)
   A. Coordinate conjunctions indicate similar importance.
   B. Subordinate conjunctions indicate less importance.

V. The intensifying function. (Interjections and almost any of the other "parts of speech" when dramatically stressed.)

In addition to the present teaching of the "parts of speech," the subject-predicate structure of our language leads people to think that they live in a kind of world in which they do not live. By separating subject and predicate we habitually separate the "thing" from the action which is an aspect of it. We say: "The cat runs down the stairs," or "Volcanoes build mountains," but we cannot actually separate what we verbally separate. We have been teaching language in a way that makes students look at "things" in a false-to-fact manner, a dangerous procedure of which we should be fully aware.

If grammar were taught in our elementary schools in somewhat the manner suggested here, then rather than being merely a dry-as-dust prohibition against saying things the way one wants to say them (the necessary function of grammar as a preserver of a set structure of symbolism), grammar could be a power-

[14] Janet Rankin Aiken, *A New Plan of English Grammar,* (1933), suggests a six-fold classification. Professor Raymond B. Harriman of Stanford used to suggest a five-fold classification: (1) objects, (2) attributes of objects, (3) verbs, (4) attributes of verbs, (5) relations. Satisfactory terminology is difficult to find for divisions that would suggest (1) the process character of "reality," (2) the classifying activity, (3) the "qualifying" by our sense perception, and (4) connecting and relating. The classification sought here is one based more on the function of words in conveying meaning rather than on the syntactical function of words in a sentence. See also Leonard Bloomfield, *Language* (1933); George K. Zipf, *Psycho-biology of Language* (1935).

ful tool of evaluation. It could teach us, not only to construct sentences, but to use care concerning what we were talking and writing about—making our verbal maps fit the kind of territory which we think the world to be in 1946. Since that kind of teaching is not being done in the grades, a college course on the freshman level can attempt to make up for lost time, and forge grammar, syntax, punctuation, and outlining into tools for proper evaluation.

### Teaching Reading as Evaluation

Reading can be taught as an exercise in interpretation (or evaluation), a process in which the student comes to understand how he derives "meaning."[15] Present teaching of reading as a mere skill, one of the three R's, leaves the student without protection against the suggestive use of language in the press and in public gatherings and over the radio.

Our method is to give the student a text from an assigned piece of literature and ask him to interpret it in the light of its context. The treatment of "fiction" will, of course, have to be different from "fact." Ask the student three questions: (1) Why was this written? (2) What does it mean? and (3) Is it true? (Notice that these questions are purposely unsemantic.) Evaluate the student's interpretation in the light of map-territory relations. Show him the kind of world-picture implicit in the author's statement (whether the author meant those implications or not) and in the student's own comments. Ask him if he "really" believes that the world is flat, that "mind" can be separated from "body," that a realm of "meaning" exists apart from human behavior, etc. Ask him if he can discover any special reason for the author's espousing a certain point of view, economic, sectarian, political, etc.

Through repetition such an exercise in translating the author's meaning will have the effect of an inoculation against special pleading. "Without this ability to translate," says H. R. Huse,[16] "the public is the inevitable victim of commercial, political, and literary fraud, and, since language is so important in thinking, the mental life of the people may be corrupted."

### Teaching Listening as Evaluation

Where there is keen attention, intent listening, rapid learning and memorization, where the materials are responded to as significant (full of meaning), the *whole person* is evaluating this material as important. Regardless of how important a "fact" may be from the teacher's point of view, there will not be much interest or accurate listening and looking, and hence learning, unless the whole organism is evaluating the "fact" being presented as important. Here, as elsewhere, efficiency in these responses must go back to proper evaluation of "fact" and removal of blockages.

As with reading and other communications, the chief problem in improving listening is to obtain a response which seems appropriate to the relative importance (or unimportance) of the "facts" or territory being represented. Most frequently the problem appears in the form of blockage due to identification and impulsive responses. Responses which are not discriminating or where "all" the territory under a given word-map is responded to as "the same" result in blockage in confusion, resentment, anger, fear, etc. Many of the blockages to listening are similar to the blockages

[15] See I. A. Richards, *Interpretation in Teaching* (1938). For the formulation of the social framework of "meaning" see Gunnar Myrdal; *An American Dilemma, The Negro Problem and Modern Democracy* (1944), Vol. II. Also: Walter Lippmann, *Public Opinion* (1927), and Thurman Arnold, *The Symbols of Government* (1935) and *Folklore of Capitalism* (1937).

[16] "Reading and Understanding," *Studies in Philology*, XLII (July, 1945), 715.

which go into stage fright and may be improved by similar underlying procedures; namely, by the application to listening situations of the methods above outlined.

Special assignments, drills, and tests in listening have an important place in the basic communications course. Students listen to much more material than they ever read, and they must make proper evaluation rapidly of not only words but inflections and the prestige of the speaker. As an example of procedures to be used, one half of a class may be sent to the blackboard. The other half may serve to check work done by them to the "materials" read by the teacher from unassigned portions of the textbook of readings. Students at the blackboard are instructed to make three columns, one upon which they will make notes as they listen, one upon which they will make an appropriate outline, and the third upon which they will write a summary. The result will be more effective if the "materials" are a phonograph transcription which has been previously made. Such procedures as those listed above may be worked out in many variations, with special materials for special purposes of listening. It is quite necessary, however, that these units incorporate self-testing and evaluation procedures to enable the student to develop the objectivity necessary for this most important phase of communicating.[17]

## Conclusion

A fundamental assumption of those most intimately concerned with planning the Basic Communications program at the University of Denver is that we have but little time to revise or revamp the program of education in the United States in such a way that a generation of world-citizens can be produced who will be intelligent enough to avoid World War III. Intelligence is here used in the sense of being the ability to survive.[18] In a democracy, it is not sufficient for schools to educate only the elite, giving degrees to the "intelligent" and flunking out those less well prepared. General education, based upon both the scientific method of today and the cultural tradition of yesterday, must be given to all. And that education must supply an understanding of the relation of language to both hemispheres of human living-thinking-feeling-acting, the cultural and the scientific. "In spite of present successes, we cannot have an entire faith in the survival value of a nation of semantic illiterates."[19]

Bringing the functioning of the social sciences up to the level of the functioning of the physical sciences is the staggering task of our generation. Industrialists, workers, politicians, teachers all must cooperate. Exactly what the influence of education is in forging human history is a matter of debate. Some say it leads. Some say it follows. But whatever it does, everyone engaged in teaching speech and English (communications) must act AS IF he were of importance in molding the thought and feeling of men.[20]

[17] The work in listening may be enriched by connecting it with the work in vocal quality, flexibility, and articulation. The Seashore tests of musical talent have also been useful at these points.

[18] "The new frontiers into which he [the American] must push are the frontiers of man's knowledge of his kinship with man," says Max Lerner, *Saturday Review of Literature*, XXIX (January 12, 1946), 31. See also J. Marshall "Wars are Made in the Classroom," *Saturday Review of Literature*, XXVII (November 11, 1944), 7-8.

[19] H. R. Huse, *op. cit.*, p. 175.

[20] Mimeographed copies of the current complete syllabus for the course as described may be obtained by addressing the School of Speech, University of Denver, Denver, Colorado.

# THE FORUM

## REPORT OF THE NOMINATING COMMITTEE

The Nominating Committee recommends for approval at the Convention of the Speech Association of America, in December, 1946, the following list of candidates:

President: MAGDALENE E. KRAMER, *Teachers College, Columbia University*

First Vice-President: RUPERT L. CORTRIGHT, *Wayne University*

Second Vice-President: E. TURNER STUMP, *Kent State University*

Members of the Executive Council:

H. HARLAN BLOOMER, *University of Michigan*

LIONEL G. CROCKER, *Denison University*

DALLAS C. DICKEY, *Louisiana State University*

FRANKLIN H. KNOWER, *State University of Iowa*

Submitted by

KENNETH G. HANCE
JAMES N. HOLM
HENRY M. MOSER
UPTON PALMER
DONALD E. HARGIS, *Chairman*

## CONVENTION HEADQUARTERS FOR 1946

The Committee on Time and Place (J. F. Smith, W. N. Brigance, W. H. Yeager, Magdalene Kramer, and L. D. Reid) have selected the Hotel Sherman, Chicago, as convention headquarters for 1946. The convention dates are December 30 and 31, 1946, and January 1, 1947, with pre-conference Council and committee meetings on December 29.

## MINUTES OF THE THIRTIETH ANNUAL CONFERENCE

### NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

### *Columbus, Ohio, December 26-29, 1945*

*First Session, Wednesday, December 26, 9:10 a.m.*

The Executive Council was called to order at 9:10 a.m. by President Joseph F. Smith. A quorum was declared to be present.

The following members of the Council were present at one or more of the sessions of the Columbus conference: Willadell Allen, Bower Aly, W. Norwood Brigance, Donald C. Bryant, Robert B. Capel, Rupert L. Cortright, Dina Rees Evans, Kenneth G. Hance, H. J. Heltman, Franklin H. Knower, Magdalene Kramer, P. Merville Larson, James McBurney, Loren D. Reid, Joseph F. Smith, Ruth Thomas, Russell H. Wagner, Karl R. Wallace, A. T. Weaver, Robert West, W. Hayes Yeager.

Wagner reported for *Speech Monographs*. The report was accepted. Hance moved that the Association publish ab-

stracts of all types of research as a section of *Speech Monographs*, not to exceed fifty (50) pages being added for this purpose. Carried.

Wallace reported for THE QUARTERLY JOURNAL OF SPEECH. The report was accepted.

Brigance reported as First Vice-President on the planning of the conference program. The report was accepted.

Reid reported upon the transfer of the Office of the Executive Secretary from Detroit to Columbia. He commented upon the favorable position of the budget at the end of the first six months of the fiscal year and asked approval for the adjustment of sums allotted to certain items in the budget. These adjustments, he pointed out, could be made without increasing the total proposed expenditures. Brigance moved that any necessary equipment needed in the Executive Secretary's Office be purchased. Carried. Smith moved acceptance of the report. Carried.

Yeager reported upon his activities as Executive Vice-President. McBurney moved that the Council approve, in principle, the proposal to cooperate with the National Association of Broadcasters in the setting up of a council on speech and radio programming. Carried. Yeager moved that the Council set up a National Discussions Foundation to be operated as a division of the Association and that this Association select, in regular manner, sixteen (16) members to serve as members of the Board of the National Discussions Foundation for 1946. Exact title subject to change. Carried.

Brigance moved to authorize the granting of complimentary convention badges to those outside the field of speech who may be considered as guests of the Association. Carried.

Yeager reported for the Committee on Time and Place. Yeager moved that the Association meet at the Hotel Statler in Buffalo on December 30, 31, and January 1, with pre-conference meetings on December 29. Carried. (Further action on this point was taken at the final meeting of the Council.)

*Second Session, Wednesday, December 26, 8:00 p.m.*

The report of Aly for the Committee on the History of American Public Address was accepted.

The report of Cunningham for the Committee on Interpretation was received.

The report of Thompson for the Committee on Contemporary Public Address was accepted.

The report of Emery for the Committee on Radio was accepted. Aly moved that the radio committee be continued. Carried.

Knower reported for the Committee on Speech Education. The report was accepted.

Hance reported for the Committee on Publications. The report was accepted. With reference to the proposal to prepare a statement of purposes of speech education, it was moved to appoint a committee to prepare and edit such a statement, this statement to be submitted in manuscript to the Council at its 1946 meeting. Carried.

The report of Gray for the Committee on the History of Speech Education was accepted.

The report of Rose for the Committee on Intercollegiate Debate was accepted.

The report of the special committee appointed to consider ways of increasing the circulation of *Speech Monographs* (Hance, Wagner, Reid) was tabled.

McBurney moved that a standing committee be appointed to formulate standards under which organizations can be affiliated with the National Association of Teachers of Speech and to make re-

commendations upon applications for affiliation. Carried.

Brigance reported the deliberations of a special committee (Brigance, Kramer, Reid) that W. Hayes Yeager be reappointed as Executive Vice-President for a term of three years. Carried.

The Council voted to meet in Salt Lake City in 1947 provided suitable arrangements could be made. Chicago was named as second choice, New York as third choice for the 1947 meeting.

Brigance moved that the Association meet in Chicago in 1948. Carried.

Knower reported for the Committee on the Philadelphia Project and moved that the committee be discharged. Carried.

Knower reported for Baird requesting the appointment of a committee to study international debating. Carried. The appointment was referred to the Committee on Committees.

The Council moved to amend the proposals for a new constitution as follows:

In Article V, Section 8, substitute for "July 1" the following: "the last session of the Executive Council at the annual meeting." Carried. In Article V, Section 9, substitute for "June" the word "December." Carried.

D. W. Morris appeared before the Council to present the reactions of the Council of the American Speech Correction Association to the proposals to meet in 1946 at Buffalo and in 1947 at Salt Lake City. Some time was spent in discussing possible convention cities. The feasibility of meeting at some time other than during the Christmas holidays was discussed. The Council directed the Executive Secretary to confer with Professor Morris, of ASCA, and Professor Hulburt, of AETA, upon the problem of preparing a questionnaire to be submitted to the membership of all three associations seeking their preference of conference dates.

*First General Business Session, Thursday, December 27, 11:00 a.m.*

Baird reported the nominations for First Vice-President, Second Vice-President, and members of the Executive Council. The report was accepted and the nominees declared elected.

Weaver moved the adoption of the constitution and by-laws. Carried.

Weaver moved that the Executive Secretary send the greetings of the association to the brothers Trueblood. Carried.

*Second General Business Session, Saturday, December 29, 1:00 p.m.*

In the absence of the Chairman of the Tellers' Committee, Dr. Wiksell, the Executive Secretary, reported the results of the balloting of the conference: For the Committee on Nominations: Donald Hargis, Chairman; Upton Palmer, James T. Holm, Henry Moser, Kenneth Hance. The nominations submitted by this Committee will appear, as provided in the Constitution, in the April issue of this JOURNAL.

The report of Bryant, Chairman of the Resolutions Committee, was read and approved.

Weaver moved that the First Vice-President consider appropriate memorials to deceased past presidents in the preparation of the 1946 program. Carried.

*Final Council Meeting, Saturday, December 29, 4:00 p.m.*

The first meeting of the Executive Council of the Speech Association of America was held, Brigance presiding.

The Council discussed further the arrangements for the 1946 convention. The question of the time and place of the 1946 meeting was reopened. Aly moved that the Council entrust the entire matter of the choice of the convention place and date to a committee

composed of Smith, Brigance, Kramer, Yeager, and Reid. Carried.

The report of the Committee on Committees was reported by Smith. Motion to adopt the report was carried. Following is the committee personnel for the current year (*ex officio* members are italicized):

FINANCE COMMITTEE: Alan H. Monroe, chairman (2 years); C. T. Simon (1 year); A. Craig Baird (3 years); *Loren D. Reid.*

PUBLICATIONS: Kenneth G. Hance, chairman; Marie Hochmuth; A. T. Weaver; *W. N. Brigance; Russell H. Wagner; Karl R. Wallace; Loren D. Reid.*

PROBLEMS IN SPEECH EDUCATION: Forrest H. Rose, chairman; Karl F. Robinson; Merel Parks; Wilbur E. Moore; Wesley Wiksell; Robert B. Capel.

CONTEMPORARY PUBLIC ADDRESS: Wayne N. Thompson, chairman; Robert T. Oliver; Irving Lee; Marie Hochmuth; Walter B. Emery.

RADIO: H. L. Ewbank, chairman; Kenneth Bartlett; Waldo M. Abbot; Walter B. Emery; Forest L. Whan.

THEATRE: C. Lowell Lees, chairman; H. D. Albright.

HISTORY OF SPEECH EDUCATION: Giles Gray, chairman; John Dolman, Jr.; Wilbur E. Gilman; Mary Margaret Robb; Charles Strother; Lester Thonssen; Russell H. Wagner; Bert Emsley.

COMMITTEE ON STATEMENT OF PURPOSES: A. T. Weaver, chairman; H. L. Ewbank; Robert West; J. H. McBurney; J. M. O'Neill; Forrest H. Rose; H. A. Wichelns; J. F. Smith; John Dolman, Jr.

COMMITTEE TO RECEIVE AFFILIATIONS OF OTHER ASSOCIATIONS: J. H. McBurney, chairman; J. F. Smith; W. Hayes Yeager; W. N. Brigance; Loren D. Reid.

INTERPRETATION: W. M. Parrish, chairman; Argus Tresidder, vice-chairman; Davis Edwards; Ruth Haun; Sara Lowry.

INTERCOLLEGIATE DEBATE AND DISCUSSION: Charles R. Layton; eight additional members to be elected by Delta Sigma Rho, Tau Kappa Alpha, Pi Kappa Delta, and Pi Rho Phi. The group will elect its chairman.

INTERNATIONAL DEBATE AND DISCUSSION: A Craig Baird, chairman; Ray Ehrensberger; Milton Dickens.

NATIONAL DISCUSSION FOUNDATION: A. Craig Baird; H. L. Ewbank; Alan Nichols; Kenneth Hance; William Utterback; Thomas Rousse; T. Earle Johnson; Rupert Cortright; J. F. Smith; H. B. Summers; Charles Lindsley; Orville Hitchcock; W. Hayes Yeager; Brooks Quimby; Harold Ingham; Dallas Dickey.

HISTORY OF AMERICAN PUBLIC ADDRESS: Bower Aly, chairman; A. Craig Baird; W. Norwood Brigance; Dallas Dickey; H. L. Ewbank; Roy C. McCall; Horace G. Rohskopf; Lester Thonssen; Russell H. Wagner, Karl R. Wallace, W. Hayes Yeager.

COMMITTEE ON COMMITTEES: *W. Norwood Brigance; W. Hayes Yeager; Magdalene Kramer; Karl F. Robinson; Loren D. Reid; Karl R. Wallace; Russell H. Wagner; Joseph F. Smith.*

Bagwell moved the appointment of a Committee on Speech Education in Theological Seminaries. Carried. The following committee was appointed: William C. Craig, College of Wooster; Davis Edwards, Chicago Theological Seminary; Joseph G. Brin, Boston University; R. A. Johnston, St. Louis University; John L. Casteel, Union Theological Seminary.

Aly moved that a committee consisting of Bagwell, Knower, and Bryant be named to serve on a one-year committee to confer with members of the National Council of Teachers of English on courses in communication skills. Carried.

Weaver moved that the Executive Secretary secure legal advice upon the debate resolution. Carried.

The report of the Committee to Secure Motion Pictures of Speakers in Action was read by the Executive Secretary in the absence of the committee chairman. Weaver moved to refer this report to the Committee on Speech Education with instructions to do what they could for this group within the limitations of their budget and to report to the Council next year. Carried.

The meeting adjourned at 5:30 p.m.

# CONSTITUTION AND BY-LAWS OF THE SPEECH ASSOCIATION OF AMERICA

## ARTICLE I
*Name*

The name of this Association shall be Speech Association of America.

## ARTICLE II
*Purposes*

The purposes of the Association shall be: to encourage high standards of scholarship and of teaching, in the various phases of speech; to foster the solidarity of professional workers in the field of speech; and to provide agencies for the public dissemination of information about speech.

## ARTICLE III
*Membership*

Membership in this Association shall be open, upon application, to any person interested in promoting its purposes.

## ARTICLE IV
*Officers*

The officers of this association shall be:

President
Executive Vice-President
First Vice-President
Second Vice-President
Executive Secretary
Editor of THE QUARTERLY JOURNAL OF SPEECH
Editor of Research Studies
Members of the Executive Council
Members of the Finance Commitee

## ARTICLE V
*Duties of Officers*

SEC. 1. The President shall preside at all business meetings of the Association and of the Executive Council, shall appoint such temporary committees as he deems necessary for the efficient prosecution of the affairs of the Association during the term of his office, shall receive the reports of the officers and committees of the Association in advance of the Annual Meeting, and shall perform such other duties as may be delegated to him by the Executive Council.

SEC. 2. The Executive Vice-President shall assist the President in the performance of his duties, shall act as a liaison representative between this Association and other associations and agencies whose activities touch the field of Speech, shall promote the professional interests of this Association through the maintenance of helpful relationships with such organizations, and shall assist the officers and coordinate the activities of the committees of the Association, especially of those committees whose activities extend over a period of two years or more.

SEC. 3. The First Vice-President shall prepare the program for the Annual Meeting and shall perform the duties of the President on occasion of the latter's disability or absence.

SEC. 4. The Second Vice-President shall perform whatever specific duties may be assigned to him by the Executive Council or by the President, and shall perform the duties of the President on the occasion of the disability or absence of both the President and the First Vice-President.

SEC. 5. The Executive Secretary shall perform all the ordinary duties of Secretary, Treasurer, and Business Manager of the Association. He shall serve ex-officio as a member of the Finance Committee. He shall be responsible for the administration of the approved budget, shall prepare an annual financial report to the Association, and shall advise with all officers and committees of the Association in matters involving business transactions.

SEC. 6. The Editor of the QUARTERLY JOURNAL OF SPEECH shall select his editorial staff and perform such other duties as ordinarily devolve upon an editor-in-chief.

SEC. 7. The Editor of Research Studies shall select his editorial staff and perform such other duties as ordinarily devolve upon an editor-in-chief.

SEC. 8. The Finance Committee, acting under the authority of the Executive Council, shall receive and consider requests for Association funds from officers and committee chairmen and shall, before the last session of the Executive Council at the Annual Meeting prepare a budget for the ensuing fiscal year. This budget, when approved by the Executive Council, shall be published in the next available issue of the QUARTERLY JOURNAL OF SPEECH. Emergency adjustments of this budget may be made by the Finance Committee, and such adjustments shall be reported at the next following meeting of the Executive Council.

SEC. 9. It shall be the duty of all officers and committee chairmen to submit budget

requests to the Finance Committee prior to December 1, or at the request of the Finance Committee, to consult with the Executive Secretary on all business policies and transactions, and to consult with the Executive Vice-President on all professional and educational matters pertaining to the Association.

### ARTICLE VI
*Executive Council*

SEC. 1. The Executive Council shall consist of: the President, the Executive Vice-President, the Executive Secretary, the Editor of the QUARTERLY JOURNAL OF SPEECH, and the Editor of Research Studies for the terms of their respective offices and for three years thereafter; twelve members, elected at large, four each year, for a term of three years; the Vice-Presidents; the members of the Finance Committee; the President, or his representative, of the Western Association, of the Southern Association, of the Eastern Public Speaking Conference, of the Central States Association, of the American Speech Correction Association, of the American Educational Theatre Association, and of such other regional or special associations or federations as may hereafter be officially recognized by the Executive Council.

SEC. 2. Regular meetings of the Executive Council shall be held each year at the time and place of the annual meeting of the Association. Other meetings may be called by the President, or on petition of one-third of the members of the Executive Council.

SEC. 3. The Executive Council shall be the ultimate authority on all matters relating to the Association in the periods between annual meetings, and it shall direct the policies and administer the affairs of the ASSOCIATION, except as otherwise provided in the constitution and by-laws; its decisions, however, shall be subject to revision by a two-thirds' vote of any annual meeting of the Association.

SEC. 4. The Executive Council each year shall receive and act upon the budget prepared by the Finance Committee.

### ARTICLE VII
*Amendments*

SEC. 1. Amendments to this constitution may be initiated by majority vote of the Executive Council or by any ten members of the Association.

SEC. 2. Before a proposed amendment is presented to the Annual Meeting of the Association, it shall be published in the QUARTERLY JOURNAL OF SPEECH. To secure publication, proposers of the amendment shall supply properly signed copies to the Executive Secretary and the Editor of the QUARTERLY JOURNAL OF SPEECH.

SEC. 3. Final action on proposed amendments shall be taken at the first annual meeting following their publication. A two-thirds' majority of those voting, including absentee voters, is required for adoption.

## BY-LAWS

### ARTICLE I
*Membership and Dues*

SEC. 1. The dues for regular membership, including subscription to the QUARTERLY JOURNAL OF SPEECH shall be $3.00 a year, payable in advance.

SEC. 2. The dues for sustaining membership shall be $10.00 a year, payable in advance. Sustaining members shall be entitled to such additional rights, privileges, and services as the Executive Council may from time to time authorize.

SEC. 3. The fee for registration at the Annual Meeting shall be $2.50.

### ARTICLE II
*Meetings*

SEC. 1. Except in periods of emergency, when the Executive Council may decide otherwise, an Annual Meeting shall be held at a time and place to be designated by the Council.

SEC. 2. Meetings of the Executive Council shall be open to all members of the Association and the privileges of the floor shall be extended to them.

### ARTICLE III
*Election of Officers*

SEC. 1. The President, First and Second Vice-Presidents, and four of the twelve members of the Executive Council to be chosen at large shall be elected by the Association at each Annual Meeting; the First Vice-President in any year shall automatically succeed to the Presidency for the following year.

SEC. 2. Candidates for these offices shall be nominated only (a) on report of the Nominating Committee (hereinafter described), or (b) on petition signed by any fifteen members of the Association.

SEC. 3. The Nominating Committee of five shall be chosen a year in advance of the election in the following manner: Without nominations from the floor the tellers shall distribute blank ballots on which each voter shall place the names of three members of the Association who are eligible to serve on the committee. No one shall serve on the committee more than once in three years. No ballots containing more or fewer than three eligible names shall be counted. The member registered at the Annual Meeting receiving the largest number of votes shall be chairman of the committee. The other four members shall be those registered at the Annual Meeting ranking second, third, fourth and fifth in the voting. Any ties in voting shall be decided by lot. The Nominating Committee shall propose at least one member of the Association for each office. It shall be the duty of the committee chairman to check with the Executive Secretary on the membership of all nominees. Their report shall be published in the second issue of the QUARTERLY JOURNAL OF SPEECH following the election of the Nominating Committee.

SEC. 4. Any fifteen members of the Association may make additional nominations by submitting them to the Executive Secretary not later than two months after the publication of the report of the Nominating Committee. These nominations shall be published in the next issue of the QUARTERLY JOURNAL OF SPEECH.

SEC. 5. The Executive Vice-President, the Executive Secretary, the Editor of the QUARTERLY JOURNAL OF SPEECH, the Editor of Research Studies and a Finance Committee of three members shall be elected by the Executive Council for terms of three years.

SEC. 6. The President and the Editor of the QUARTERLY JOURNAL OF SPEECH shall be ineligible to succeed themselves.

SEC. 7. The Editor of the QUARTERLY JOURNAL OF SPEECH and the Editor of Research Studies shall be elected one year in advance of their respective terms of office.

SEC. 8. One member of the Finance Committee shall be elected each year and no member shall be eligible to serve for more than two consecutive terms.

SEC. 9. All officers shall begin their terms January 1 except the Executive Secretary who shall assume his duties at the beginning of the fiscal year, July 1.

SEC. 10. The Executive Council shall have the power to fill vacancies in office and in nominations from the Nominating Committee.

## ARTICLE IV
### *Absentee Voting*

Absentee voting shall be permitted on constitutional amendments and at any election in which there are two or more candidates for any office. Such voting shall be on official ballots supplied by the Executive Secretary or printed in the QUARTERLY JOURNAL OF SPEECH. The dates at which these ballots are returnable shall be fixed by the Executive Secretary and printed thereon. Such ballots shall not be counted for those registered at the annual meeting at which the vote is taken.

## ARTICLE V
### *Quorum*

SEC. 1. A quorum at any meeting of the Executive Council shall be twelve members.

SEC. 2. A quorum of the Association shall be one-fourth of the members registered at the annual meeting.

## ARTICLE VI
### *Committees*

SEC. 1. Standing Committees of the Association shall be those provided for in the constitution and by-laws and others authorized by and responsible to the Executive Council.

SEC. 2. Special committees may be appointed by the President, the Executive Vice-President, the First Vice-President, and the Executive Secretary to assist them in the performance of the duties specificially delegated to these officers. Such committees shall not have official status as Association committees unless approved by the Executive Council.

SEC. 3. Only official Association committees may file budget requests with the Finance Committee.

SEC. 4. All official Association committees shall present annual reports to the Executive Council.

## ARTICLE VII
### *Amendments*

These by-laws may be amended by a two-thirds' vote at any meeting of the Association.

# REPORT OF REGISTRATIONS, RECONVERSION CONFERENCE, COLUMBUS, 1945

| | | | |
|---|---|---|---|
| Alabama | 1 | Missouri | 30 |
| California | 4 | Montana | 1 |
| Colorado | 3 | Nebraska | 1 |
| Delaware | 1 | New Hampshire | 5 |
| District of Columbia | 9 | New Jersey | 4 |
| Florida | 4 | New York | 42 |
| Georgia | 6 | Ohio | 187 |
| Illinois | 56 | Oklahoma | 3 |
| Indiana | 27 | Pennsylvania | 31 |
| Iowa | 16 | Tennessee | 3 |
| Kansas | 10 | Texas | 8 |
| Kentucky | 5 | Utah | 3 |
| Louisiana | 12 | Virginia | 5 |
| Maryland | 4 | West Virginia | 11 |
| Massachusetts | 5 | Wisconsin | 13 |
| Michigan | 53 | Wyoming | 1 |
| Minnesota | 6 | Windsor, Ontario, Canada | 2 |
| Mississippi | 2 | | 574 |

# NEW BOOKS

HOWARD GILKINSON, *Editor*

*Seargent S. Prentiss: Whig Orator of the Old South.* By DALLAS C. DICKEY. Baton Rouge: Louisiana State University Press, 1945; pp. ix + 422. $4.00.

Seargent Smith Prentiss was born in Portland, Maine, on September 30, 1808. He died in Natchez, Mississippi, on July 1, 1850. Within the forty-two years alloted him, Prentiss crammed enough activity for three ordinary men. Shortly after graduating from Bowdoin College, he migrated to Mississippi, where he became a teacher, a student of law, and eventually a practicing lawyer and politician. Enormously popular as an orator, he was one of the most eloquent spokesmen for the South. He was in great demand as a trial lawyer and earned fees that were prodigious for his day. His life was a constant struggle against a series of handicaps: lameness of his right leg resulting from an illness in infancy, gross intemperance in the use of alcoholic liquors, and financial indiscretions which burdened his latter years and left him penniless at his death.

In *Seargent S. Prentiss: Whig Orator of the Old South,* Professor Dickey undertakes the first reasonably complete, systematic, and objective account of the man. Prentiss has been recalled in many anti-bellum reminiscences, such as Henry S. Foote's *The Bench and Bar of the South and Southwest;* he has been discussed in numerous articles, such as "Reminiscences of Seargent S. Prentiss," by T. B. Thorpe, in the *American Whig Review;* and he has been the subject of two books: *A Memoir of S. S. Prentiss,* by George L. Prentiss and *The Life and Times of Seargent Smith Prentiss,* by Joseph D. Shields. The *Memoir* is not so much a biography as the material for one; and, like the Shields' book, it is obviously *ex parte.*

Considering his place in the life of the Old South, S. S. Prentiss deserves a biographer. He has found a good one. Putting aside the temptation that waits upon biographers, Dickey has refrained from uncritical adulation. The biography is by no means one of the "debunking" school; yet the more unpleasant aspects of Prentiss' career are set forth in appropriate perspective. The reader leaves Dickey's book with a substantial body of information about Seargent S. Prentiss and with a clear impression of the lawyer, the politician, and the man.

But Prentiss was the best known in his own day and is best remembered as an orator. How does the biographer deal with the orator? In the first place, a summary chapter raises and answers the following questions: "What were his sources of power and what were his shortcomings? To what extent was Prentiss a great orator?" In the second place, the book is never far removed from speech-making. Oratory was so much a part of Prentiss that a fair account of his life must be a report of his speeches: speeches before the college literary society, speeches in the Mississippi legislature, speeches in the United States House of Representatives, speeches before judge and jury. There were speeches wherever he went: in St. Louis, Washington, Boston, and Chicago; in Detroit, Cleveland, New York, and Philadelphia; in Newburyport, Connecticut, and Louisville, Kentucky; in Portland, Maine, and Montgomery, Alabama. He was equally at home at an anniversary dinner in New Orleans or a log cabin raising in Vicksburg. Whether eulogizing LaFayette or campaigning for office, Prentiss delighted to speak as his audiences delighted to hear him. Thousands of his listeners, like Reuben Davis, were carried away by his oratory: "It was like music and poetry, and flame and fire, and love and hate, and memory and inspiration, all bearing away in one swift torrent the soul given up to its enchantment."

Professor Dickey's appraisal of Prentiss' oratory commands respect. Prentiss' handicaps are noted: his lisp, his lameness, and his inclination "to soar out of bounds." Yet ample consideration is given the orator's excellence: his rare ability in extemporizing, his serviceable memory for Shakespearean and other literature; and his almost uncanny power to dominate an audience by the sheer eloquence of the moment.

Professor Dickey's criticism, like Prentiss' speaking, is perhaps best revealed in "The Appeal in Behalf of Ireland." The address,

long declaimed by schoolboys, includes the memorable description of famine:

> "But he who dies of hunger wrestles alone, day after day, with his grim and unrelenting enemy. . . . He has not the hot blood of the soldier to maintain him; for his foe, vampire-like, has exhausted his veins. Famine comes not up like a brave enemy, storming, by a sudden onset, the fortress that resists. Famine besieges. He draws his lines around the doomed garrison; he cuts off supplies; he never summons to surrender, for he gives no quarter."

In his criticism, Professor Dickey shows how Prentiss analyzed the New Orleans audience, how he adapted his address to the securing of gifts for the unfortunate Irish, and how he skillfully supplied the motives for the desired action. Yet the criticism is not highly involved in technical phraseology. It unfolds easily as a part of the narrative, including also the occasion for the speech and the personal circumstances of the orator. Professor Dickey's method here will reward study, as will his description of Prentiss' "Address of Welcome to the First Mississippi Rifles and the Second Kentucky Infantry."

As his final and ruling principle of criticism, Professor Dickey apparently accepts without demur the now conventional requirement set forth by Brigance, i.e., that the orator must be influential. By this standard Prentiss admittedly does not meet the mark. He is thus consigned to a lesser place than L. Q. C. Lamar, and "cannot be included by critics in the first tier of American speakers."

This reviewer would have been pleased to find the author questioning the doctrine of "influence." Is "influence" the highest canon? May an orator be significant because he does not even try to influence the course of events? Are there orators content to ride the current without trying to deflect it? Is it possible that such men would reveal more accurately the characteristic thought of their day than would such an "influential" orator as Theodore Parker?

But a contribution to the theory of criticism in addition to good biography and sound historical writing is doubtless more than one has a right to expect. For his painstaking research, his thorough documentation, his consultation of primary sources, and particularly for his critical essay on authorities, Professor Dickey has placed his readers greatly in his debt. His work should be read by everyone interested in American biography, history, and oratory.

The book has been printed by the Vail-Ballou Press in the attractive format of the Southern Biography Series. A few lapses have occurred in the proof reading. There are five pages of illustrations, including three likenesses of Prentiss. An excellent index is provided.

BOWER ALY,
*University of Missouri*

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*The English Language in American Education.* The Report of a Special Committee. Prepared for the Modern Language Association of America by THOMAS CLARK POLLOCK with the cooperation of WILLIAM CLYDE DE VANE and ROBERT E. SPILLER. New York: Commission on Trends in Education, Modern Language Association, 1945; pp. 31. $0.25.

This is a strange document. Clearly the most important "trend" in the total area touched upon in this report—the development in the field of speech—is completely ignored as a trend. The authors seem wholly unaware of the revolutionary changes of the last forty years. They do not, however, leave speech out of the report. Instead they constantly refer to speech problems in a somewhat confused way as part of one of the minor subdivisions of the English language field. Both the knowledge and the educational thinking would fit nicely into the discussions of 1890. But the date on the title page is 1945!

Speech teachers will find this just another example of trying to solve the problems presented by the growth in the field of speech the way some people try to solve the problems of venereal disease and communism—by ignoring their existence. What the majority of English teachers will find in this report I should not care to guess. The minority, those who understand the difference between teaching English and teaching Speech, who can distinguish between language problems and speech problems and who know something of what has been happening in the speech field since the turn of the century, will doubtless join the teachers of speech in thinking this indeed a strange report.

Someone may say, "Since this is a report on language only, why should it be judged on the way it handles speech problems?" The answer is that the report does not ignore speech matters. It touches upon them on page after page. Speech problems seem to have

been much in the minds of the authors. But there is substantially no evidence that the authors have learned anything about what has been going on in the field of speech since their grandfathers' day. Preoccupation with a subject, by eminent men, accompanied by what must have been extreme care to avoid any accurate knowledge of the subject, seems to me to justify the adjective "strange."

Space will allow comments on only a few quoted passages:

"The problems of learning a language are, therefore, closely related both to the learner's own personal development and to his participation in a social group. The goal of language mastery is not primarily an intellectual understanding of language, valuable though this is, but is rather the ability to act appropriately in new situations by thinking, speaking, listening, reading, or writing."

"Second, language is basically oral . . . Writing and reading are secondary developments which depend upon speech."

"It is the task of linguistic science to describe speech forms and their development objectively. It is the task of the teacher of English, on the other hand, to help students to master the accepted speech forms of the community in which they live."

"The most frequent uses of language are speaking and attentive listening!"

"Though all students will need to write on occasion, few students will practice this activity as constantly as they speak, listen, and read."

It will be observed that the report does not ignore speech. In fact it might almost be said that it recognizes the priority of speech over English language study. But this near recognition is not clarified, not carried out to any fruitful application. False assumptions always seem to block the way. Clearly the problem of learning how to act appropriately (which includes competently, effectively) in new situations by listening, thinking, and speaking (teachers of speech would probably prefer this order) is not one of the problems of "learning a language." It is not a part of "the goal of language mastery." This unrealistic assumption that speech is only an aspect of language, a problem in language study, something covered by mastery of language, destroys the validity of almost every comment in this report which touches on the field of speech.

Notice how narrowly the report misses recognizing one of the basic advantages of the speech class over the English class in the following: "Where the details of English usage need to be taught, they are best presented singly with emphasis on the oral repetition by the student of the standard form. The goal is the formation of habit. The effective use of English is, in general, best taught by continuous practice in the use of the language in meaningful situations."

The desirability of emphasizing developing ability rather than purveying knowledge, so common in the speech classroom, and so tragically missed in so many other classrooms, is hinted at in the following, but again is not spelled out and applied: "Grammatical science has too often been expected to do what no scientific knowledge is capable of doing. It will not take the place of continued practice in speaking, hearing, writing, and reading English."

The ancient foolishness to the effect that "practice makes perfect" is accepted as the desired procedure whenever the developing of ability is the job at hand. Teachers ought to know that "practice makes permanent" whatever is practiced, good or bad. The teacher whose task is to aid in the developing of ability in speech, in language, in carpentry, music, sculpture, or high jumping, ought to employ a complete teaching and learning procedure. In such a procedure practice always plays *only a part*—only a part that is often more harmful than helpful if the other parts are omitted.

The fundamental differences between speech and writing are quite missed in this report, as are the functions of language and speech in communication. There is, however, apparently some awareness that language problems in writing are not the same as in speaking. But the authors never carry through —seem never to come to grips with this awful thought and either kill it or consent to live their pedagogical lives in conformity to it.

The chief recognition accorded to the work in the field of speech in the last forty or fifty years is found in the following sentences. Here also is an endorsement of the program in general use toward the end of the last century but pretty widely discarded by the better institutions about a generation ago: "In the past half century there have grown up in American colleges numerous courses, and even separate departments, of composition and speech. It is questionable, however, whether a liberal college should have such programs in its regular curriculum. In such a college speaking and writing should be generously supported through extra-cur-

ricular activities, such as the production of plays and the publication of literary magazines, and both of these abilities should be constantly employed in the ordinary work of the regular courses."

Essentially speech is treated throughout the report as something outside of the normal processes of education, something "remedial" or "corrective." This in spite of the sentences already quoted which seem to indicate some grasp of the place of speech competence in a full, happy, effective, useful life.

"The program [of the English teacher] should teach the student to speak well and to listen attentively. It should make definite provision for improving his speaking voice, *primarily through selecting teachers whose voices their students can profitably imitate* [italics mine] and through providing clinical diagnosis and remedial work for students whose voices present special difficulties."

"The secondary school should try to discover as soon as possible those students who need corrective work in reading, writing, or speaking and should provide special classes for them."

"The colleges ought to demand that the entering student be able to speak, write, and read ordinary materials correctly and without undue difficulty, and this ought to be a minimum requirement for college entrance. The secondary schools . . . ought to meet these minimum requirements in the four years given to the study of English. The colleges should insist that they be met by refusing admission to those whose preparation is inadequate."

I submit that these passages are simply fantastic. If "ordinary materials" and "undue difficulty" are properly defined, few colleges, if any, could honestly make the above a minimum requirement for graduation, to say nothing of holding it up as an entrance requirement. Right here we have the basic failure of American education—the inability of the majority of our students, either in school or college, to read, think, write, and speak. By writing I do *not* mean writing "literature," poems, stories, or any form of "creative" writing. I mean communication in its ordinary, everyday function. Our students can't write letters, requests, reports, expositions, arguments. They are incompetent in the "prose of use," in simple communication with their fellows. The English teachers have been failing in their responsibility for these matters for decades. Moreover, since they still control most of the time, the personnel, the procedures through which any responsibility for developing competence in human communication could be met, the fault is almost wholly theirs. In spite of the advances made in the speech field in the last fifty years, the teachers of speech throughout the country still have only a very limited opportunity to do the vital and complex job they should be doing for American youth.

Most English departments refuse to face reality, refuse to deal with the live facts that stare them in the face—just as this report does. Most English teachers are students of literature (or were, or are going to be, or would like to be thought to be). Composition for too many of them means the creation of literature. Otherwise the teaching of it means just dull drudgery. The boredom of correcting themes prevents them from developing any interest in the most live and most important subject in education—*human communication*. That is part of the story. The other part of it is that human communication (including language competence which is *a part* of its requirement) is much better taught in the speech classroom than in the English classroom. It is better taught in the speech routine than in the essay routine. Theme writing and correcting, as practiced widely in English departments, is largely a waste of time, so far as developing ability in human communication is concerned. The "prose of use" can be more easily taught orally than through writing. Correcting mistakes in grammar, word choice, sentence structure, or what not, as they are made, along with the mistakes in logic, in courtesy, in "audience contact," in diction, is the natural, economical, efficient way to teach human communication. Anyone who is competent in speech can *always* perform competently in writing the "prose of use." The reverse is not true, in spite of the fact that educational procedures have been based for generations on the assumption that it is true. A single day's careful observation should prove this assumption false.

When we get around to a fundamental, realistic reform, aimed honestly at providing the best for American students in school and college, *regardless of whose vested interests are cut into*, the whole matter of human communication, including English composition for utilitarian functions, as distinct from the "prose of art," will be taken bodily from the English departments and placed completely in the hands of the teachers of speech. I believe that there is ample evidence waiting to be organized and evaluated to show that

for years better work has been done in this area in speech departments than in English departments. With a realistic adjustment of schedules, personnel, and conditions of teaching, the speech departments could succeed at this task at which the English departments have been failing through the years.

As a preliminary to such a genuine reformation, we shall need a new report in which the content throughout, both in fact and in thinking, will bear some relation to the date of publication.

JAMES M. O'NEILL,
*Brooklyn College*

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*Your Voice: Applied Science of Vocal Art, Singing and Speaking.* By DOUGLAS STANLEY. New York: Pitman Publishing Corporation, 1945; pp. xiii + 306. $4.50.

This book is a serious attempt to reduce the techniques and procedures in the teaching of voice to sound physiological and physical principles. As such it deserves the consideration of all who are dissatisfied with basing their teaching on imagination and pseudoscience. Since the author is a teacher of the singing voice, it is to be expected that most of his attention should be given to that particular phase of voice production. There is, however, a chapter on "The Speaking Voice," in which the principles enunciated in the earlier part of the text are carried over into the production of voice for speech. Not everyone will agree with the author in every particular; in fact, it is likely that there will be some vigorous disagreement. It is probable, however, that there will be enough acceptable information in the book to permit considerable use of it. For complete understanding of the methods employed, one is advised to read the author's two previous books, *The Voice, Its Production and Reproduction* and *The Science of Voice.*

A few shortcomings should be mentioned. In the first place, it seems to me that too much is claimed for both the methods advocated and the principles upon which they are based. The procedures, it is insisted, are based upon "immutable, scientific laws." (p. vii). Unfortunately, the laws of science are not held by most scientists to be "immutable," even in the realm of physics. Much less can they be said to be unchanging in the realms of physiology and psychology. Certainly in the field of voice production it seems something of an exaggeration to insist that the last word has been said. The author writes with a finality that would hardly seem to be warranted.

Then, too, in places the principles are not stated clearly. For example, it is not clear just how breathing is related, if at all, to the production of tone. Muscular equilibrium, it is said (p. 8), refers to a balance of antagonistic muscular systems, so that in phonating correctly "the system is stabilized (does not move). . . ." According to this thesis, it is not the *movement* of the breath which actuates the vocal cords, but the pressure created when the glottis is closed. Now if the musculature of inhalation and of exhalation are held in equilibrium (p. 53) and ignore the contribution of the closed glottis, it is difficult to see how *any* pressure can be built up. The entire function of respiration in relation to phonation needs clarification.

The impression is given that nasal resonance does not exist "because the nasal cavity is a non-adjustable, highly damped cavity which could not, under any circumstances, function as a resonator." (p. 12). *All* the cavities are highly damped, including the nasal. It might have been specified that the nasal cavities are nonadjustable, and therefore lack the flexibility for *usable* variable resonance; but it seems farfetched to insist that there is no such thing as nasal resonance.

The text, like the author's two previous books, is almost completely lacking in documentation. (The exceptions to this lack may be found in Chapters I and II of *The Voice, Its Production and Reproduction,* 1933.) Granting the claim to years of research, it is difficult to believe that any one person could have done all the research necessary to cover the subject so completely and so conclusively. Neither source nor experimental evidence is offered in support of most of the author's theories. His statements might carry somewhat more weight if adequately documented.

A few minor errors creep now and then into the text. For example, the pitch does not rise an octave when the tension is doubled, as is stated (p. 34), but only by a ratio of 1.414:1. Frequency varies as the square root of the tension, rather than as the tension itself. Not all vibration is periodic *(ibid.)*; if the author intended to limit the term to tones having recognizable pitch, such as those in music, the fact should have been stated. The use of the term "sound spectrum" is peculiar: ". . . the sound spectrum *determines* the distribution of energy in the tone." (p. 36). In the next paragraph it is stated that ". . . the sound spectrum *shows* the energy

distribution in the tone." According to Stevens and Davis (*Hearing*. p. 455), the "spectrum *is* the distribution of energy among the component frequencies. . . ." (Italics not in the originals.)

Again, "the distribution of loudness determines the energy distribution." *(ibid.)* The causal relation here should be reversed, according to commonly held understanding. In fact, the entire explanation of energy distribution is confused and contradictory.

Still further: "The vocal cords are not in vibration during the sounding of the consonants." (p. 37). Exceptions are made in the case of *m, n,* and *l;* but one can hardly imagine the effect if someone were to sing, "I treamt I twelt in marple halls!" The definition given for reverberation is actually the definition for reflection; and the explanation of reflex action comes more nearly to being an explanation of habit. "Second nature" is identified with reflex (p. 15). And harmonics are *not* the same as overtones (p. 35).

Some objection will be raised to the pronouncement that singing is no more than magnified speech (p. 268). One might as well insist that running is only rapid walking, and that putting the shot is identical in performance with throwing a baseball. The further argument that the "singing" effect in speech, "heartily to be condemned," in the opinion of the author, is partly due to "changing pitch on one vowel," (p. 270) will hardly be acceptable to voice scientists who have found that the change of pitch on vowels is one of the basic characteristics of speech.

Why do writers maintain the fiction that middle C has a frequency of 256? (pp. 34, 40). Neither orchestras nor pianos have been tuned to that pitch for years. There is a certain convenience in the figure, but if one is writing from a scientific point of view, as the writer declares repeatedly he is, it would be much more to the point to use the values that actually are used. Furthermore, if a singer gave a concert in an auditorium in which the velocity of sound were 1100 feet per second, she would probably have a sore throat next morning, for the temperature would be only forty-four degrees.

Discussion of the purely musical aspects of the book are beyond the scope of this review; there are, however, enough implications for the teacher of speech to make it of no inconsiderable interest. It may be predicted, though perhaps with a little less finality than that maintained by the author, that in time some of the "immutable, scientific laws" will have to be modified, and that also in time we shall have other books written on such principles as will be discovered in the future. In the meantime, it seems quite possible (though by no means certain) that in the present book teachers will find much that is of interest and value.

GILES WILKESON GRAY,
*Louisiana State University*

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*The Complete Acted Play*. By ALLEN CRAFTON and JESSICA ROYER. New York: F. S. Crofts and Co., 1943; pp. 385.

Without condescension, yet with simple clarity, the authors have succeeded in giving the inexperienced director concrete instruction in staging a play "from script to final curtain." As such, it is not, and cannot be, an exhaustive study of the many phases through which a play must pass before it is ready for public presentation. But, to one who knows nothing or next to nothing of this subject, this book will be of great assistance in each and every step of procedure. Nicely avoiding obscure references and technical terminology, this book is definite, concise, and all inclusive in its treatment of the rudiments of play production.

In their efforts to be simple, the authors are occasionally dogmatic in their statements, especially in the chapters on acting. But their intention to reduce everything to simple terms makes this unavoidable, though at the same time it succeeds in giving simple and definite assistance. Concrete illustrations are given of elements in acting and directing. The sections on stagecraft, make-up, and costuming are, of course, not complete, but serve the needs of the beginner, and can be used as points of departure for further study in more advanced texts.

The black and white illustrations of stage movement are especially helpful and leave one wishing there were still more of them. In fact, more illustrations throughout the book would greatly add to its value for the beginner.

It is unfortunate that in so many places people with next to no knowledge or experience in play production are asked to stage shows. As long as this condition persists, *The Complete Acted Play* will be of real significance in aiding the new director and in raising the general level of proficiency in the production of plays throughout the country.

VALENTINE WINDT,
*University of Michigan*

*Selected Speeches and Statements of General of the Army George C. Marshall.* Edited by MAJOR H. A. DE WEERD. Washington: The Infantry Journal, 1945; pp. xiii + 257. $2.75.

This book is timely because of its author and its subject matter. General of the Army George C. Marshall, until recently Chief of Staff, United States Army, has spoken authoritatively and effectively on forty-eight occasions dealing with the period before Pearl Harbor (October 1, 1938) to mid-June, 1945. Although some of the speeches may seem dated because the war emergency has passed, they deal with military problems that go into the future. Especially is his point of view on compulsory military training and a single military command to be considered and weighed.

The book is of value to historians because the testimony, much of which was given behind closed doors, gives a starting point as source material in military history and an insight into military tactics and methods. It will be interesting to speech teachers and rhetoricians as a study of an authority speaking before diverse groups: military technicians, soldiers, Congressional committees, radio listeners on nation-wide hook-ups, civilians, industrialists, journalists. Marshall faced such audiences as the National Association of Manufacturers, the U. S. Chamber of Commerce, the Army Ordnance Association, the House of Representatives Committee on Military Affairs, the American Academy of Political Science, the American Legion, the Fort Benning Officers Candidate School, the American Historical Association, the Virginia Military Institute, the citizens of Brunswick, Maryland; the Conference of Negro Newspaper Editors, and many others. His range of subjects in the military field is wide: the air corps, national defense, pre-Pearl Harbor fathers, industrial mobilization, training in maneuvers, military policy, war leadership, civil aviation, selective service, lend-lease, the Western Hemisphere, compulsory military training, Army-Navy cooperation, etc.

Some facts that emerge after reading these speeches are that the man knows whereof he speaks; that he is quiet but determined; that he is courteous, dignified, and a Southern gentleman in the best sense of the term; that he has none of the bluster and swagger of a top sergeant. His language is distinguished by its clarity of statement.

Many of these speeches are expository in nature; by implication they become argumentative. General Marshall had to "sell" the Army, and the needs and problems of the Army, to dubious Congressional committees and to the general public. This he does in a thoroughgoing manner, without fuss and with a good deal of patience. He can be technical in addresses to fellow soldiers; but he knows how to simplify when he is talking to committees and to civilians over the air.

The speeches are arranged chronologically and divided into two parts: The Nation Prepares for War, and The Nation at War. Thirty-three of the 48 speeches are in the earlier period. As a history of American public opinion in its gradual changes, and as a history of a man, it is a valuable and instructive study. Marshall lived at a time when a Chief of Staff was likely to be listened to attentively at a moment in American history fraught with grave danger. He met the challenge. In his calm words of courage, in his comprehension of the situation, whether it might be in Germany or in the Philippines, he makes clear the complexity of organization, training and equipment, morale and logistics. He weighs and considers; he sees through all the smoke of battle and confusion; and he has a judicial mind that is just to all concerned. With all the pressing administrative duties which fell to his lot, he could still find time to speak and sensed the importance of an informed and enlightened public opinion. His disciplined mind was able to grasp military problems and to see them in their right relationships. Legally, he was responsible to his Commander-in-Chief and to the Secretary of War as military advisor; morally, he was responsible to Congress, to the American people, and to the lowest soldier in the ranks.

Marshall is a soldier, not an orator. Yet an orator could scarcely have done a better job than he has, with his short sentences, simple diction, and absence of pompous, brass-hat jargon. How much his speeches were edited, I do not know; apparently he spoke extemporaneously from notes or a rough draft. (Except, perhaps, for reports to Congressional committees.) Direct, unaffected, modest, going to the heart of the matter, "a good man skilled in speaking"—and speaking out of full knowledge—we need such men in public life and on our platforms to meet great crises in our history.

RAYMOND H. BARNARD
*Knox College*

*Teacher in America.* By JACQUES BARZUN. Boston: Little, Brown and Company, 1945; pp. 321. $3.00.

Here is a challenging book full of meat for teachers at every level. It should be bought, not borrowed, and read with pencil in hand, for there is much in it that needs underscoring. By and large it is a peculiar mixture, leaning largely to the progressive school of thought, but holding to the classics and drawing heavily on William James. It holds to the liberal arts tradition as against the technical, scientific, or specialized trends in the curriculum.

In format the book is a series of twenty-one essays each on a different phase of teaching and each largely complete in itself. Many aspects of teaching, such as speech, are not accorded direct treatment, but there is much of value for the teacher of speech. A good idea of the book can be gleaned from some chapter headings.

"Our Nation of Highbrows" deals with the preoccupation of the American public with the value of facts. "The man of facts is a mere container . . . he and his kind are a drag on the nation's intelligence." Here one finds complaints about "the dreary exchange of affidavits which passes for conversation," and the observation that "we lack men and women whose minds have learned to move easily and fearlessly in the perilous jungle of ideas."

"The Ph.D. Octopus" decries the overdistribution of this "union card of the American college teacher." Particularly denounced is the practice of forcing young teachers to divide their attention between degree getting and teaching, thus doing a slipshod job of both teaching and research. It is observed that the Ph.D. degree shows nothing about teaching ability and it is advocated that prospective teachers be required to demonstrate their abilities to teach before a committee of teachers rather than before administrators.

"Deans within Deans" analyzes current collegiate administrative practice as run by a group of "academic middlemen who find university life congenial and students interesting, but who would just as readily manage a brewery or a bank for all the attachment that they feel towards learning."

The best chapter in the book is a 17-page essay entitled "Two Minds, One Thought." "Educators who have recently proposed to 'teach communication' in the colleges are forgetting that communication is just what teaching is. Its ideal aim is to have two minds share one thought." Attitudes such as democracy and honesty the author holds should not be taught directly, but should come as by-products. Only two habits are the business of the teacher, "one is thinking; the other is attention."

It is interesting to note that Barzun lists only three types of teaching—the lecture, the discussion, and the tutorial hour—all of which are oral techniques. The recitation period—also oral—he classifies as an examination.

All good teaching is dramatic, and "the lecture room is the place where drama may properly become theater." Discussion, he contends, accomplishes more than any other form of teaching, but it requires "a special talent. . . . It calls for the best teachers in their prime . . . calling on the right man for the right thing, balancing opinions, drawing out the shy and backward, keeping silent so that the group itself will unwind its own errors."

The effective agent in teaching is the living person; hence, to Barzun, radio, movies, etc. can never replace the teacher even if they do displace him. Because the essence of teaching is found in this living contact he argues for no special type of teacher and for no special teaching methods. Good teachers are of all kinds. "Methods," he says, "grow like fleas on one another ad infinitum."

In "How to Write and Be Read," "How to Read and Be Right," and "Let x Equal" the traditional three R's are discussed. In "Your I.Q. or Your Life" and "The Human Boy" testing and counseling are covered. In "Tongues and Areas" the teaching of foreign languages is covered. Here occurs the significant remark: "Other things can stand being made 'academic' through language but language itself is an activity which just as soon as possible should become transparent, unnoticeable, that is to say, communicative."

All in all, *Teacher in America* is a highly provocative and stimulating book and worthwhile even though the scientists in the teaching profession may find Barzun's treatment of their fields a little rugged. The book does not pretend to cover all aspects of the teaching profession; it is a personal commentary, and does not offer detailed solutions to the problems it uncovers. But the author does not fear to tread on highly controversial ground and consequently he is thought-provoking throughout. Moreover, the book is a dynamic argument to the layman of the

worthwhileness of the teaching profession and as such it deserves the praise of us all.

CONRAD W. FREED,
*West Texas State College*

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*General Education in a Free Society*. Report of the HARVARD COMMITTEE. Cambridge: Harvard University Press, 1945; pp. 267. $2.00.

*General Education in a Free Society* has achieved a new standard for reports on investigation of American education, although it leaves much still to be said as a guide on the subject of its central idea. This report of a committee appointed by President Conant to investigate the objectives of general education in a free society may be considered "A Study of American Education." The charge to the Committee is a vital one for our society. It is suggested by a quotation from the Report to the Board of Overseers of Harvard University on the appointment of this Committee. President Conant states: "For surely the most important aspect of this whole matter is the general education of the great majority of each generation—not the comparatively small minority who attend our four-year colleges. . . ."

The task of the Committee was vast and complex. It bases its recommendations on a review of American education in its historical, its cultural, and its institutional settings. The report succeeds in crystallizing and placing in review many of the important issues of modern education. Although the report is written on a rather high level of abstraction, it is all done with a stimulating clearness which sweeps the reader steadily along from the immediate cause for discussion to the supplementary details. It is neither the kind of book on education which is to be "tasted" nor is it one which should be "swallowed," but it is one which should be "chewed," or certainly it will not be "digested." Here is an educational report on education which all who are sincerely interested in the subject should read.

The Committee functioned under the chairmanship of Dean Paul H. Buck of the faculty of arts and sciences. It was composed of scientists, classicists, historians, philosophers, and educationists. For months it discussed its problem, heard witnesses, and collected data. Then the report was prepared. It consists of six chapters with the following titles:

1. Education in the United States
2. Theory of General Education
3. Problems of Diversity
4. Areas of General Education: The Secondary Schools
5. General Education in Harvard College
6. General Education in the Community

Although the report is ostensibly prepared for Harvard, the subject has necessitated extensive consideration of secondary education. Its review of the practices of secondary education leaves more to be desired than does its treatment of collegiate education. While the discussion and recommendations will be of interest to other college faculties concerned with the same problems, the recommendations of the report are probably fitted more closely to the tradition of the four-year private colleges than to the public institutions of higher learning in America.

I am impressed with the need expressed by the Committee for reading the book as a whole rather than piecemeal. The book is systematic, but it is by no means exhaustive in its treatment of the strands and patterns determining our educational fabric. Its compact treatment does make it possible to bring the principal parts together into a philosophy which has unity and force.

The dominant note of the philosophy of the book is that the treatment of the problems of general education should be reasonable. It succeeds in focusing attention on many of the issues arising from the conflicting forces in educational programs. Such issues as those centering on the contrasts of dynamic and static views of education; the need for unity and diversity; the problems of education of the few and the many; education for knowing, for judging, and for doing; teacher training versus content; the supplementary values of pursuits for intellectual and moral development and the pseudo-scisms among the proponents of liberal, general, and special education—each is viewed from its points of advantage and limitation. Inadequate grounds for sound decisions are frequently recognized. In some of these situations, one is led to wonder if tradition has not hampered the formulation of constructive policy. Conclusions are qualified. Much use is made of such statements as: "As usual both sides have much to be said for them." "Both kinds of education . . . contribute to our culture." "We have taken a position somewhere between these two extremes." The philosophy set forth certainly does not lead inevitably to the program recommended.

General education is espoused as a modern program without commitment on many of the policies which other colleges are following in attempting to achieve it. This traditional stronghold of classical education has retained the core of its philosophy in trying to bridge the gap between the old and the new. Or to change the figure, it has tried to cut the old cloth to fit the new pattern. This concept of education may be realistic in the Harvard tradition, but the program recommended is certainly not the only means of achieving these modern objectives. It will be unfortunate if many colleges rush to follow its recommendations without consideration of the alternatives.

Has this report any special significance for speech education? It concedes a modicum of value in many of the specific objectives and activities of a speech program. It reveals a warm and persistent interest in the kind of education for which many of us have struggled. Perhaps no more could be expected from a report out of Harvard at this time. Many teachers of speech may well question the specific exclusion of public speaking from "all sections and areas" from which general education courses may be elected, no recognition whatsoever of the place of dramatics in the art curriculum, and such declarations as ". . . to administer [extra-curricular] activities formally is to deprive them of a good deal of their value." Perhaps an institution which appears not to have encouraged the study of speech and dramatics may not be expected to understand what these disciplines have to offer. On the other hand, a report which has recognized so much of the impact of midwestern influences on college education in America and which echoes so extensively the philosophy of modern speech education reveals some hope that the institution from which it came may yet come to accept speech as one of the newest, as well as one of the oldest, general educational disciplines within the fold.

FRANKLIN H. KNOWER,
*State University of Iowa*

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*Essentials of English for Latin Americans.* By DOMINIC P. ROTUNDA, WILLARD M. SMITH, EVALINE UHL WRIGHT of The English Language Institute, Mills College. Berkeley: The Gillick Press, 1945; pp. 247. $2.00.

One of the most effective results of our Good Neighbor Policy has been in increasing the numbers of Latin Americans who are enabled to pursue advanced study in the United States. Early in the course of this program, however, many of the scholarship holders did not know enough English to be able to take full advantage of the opportunities which were being made available to them. It was not long before a number of colleges and universities in this country organized special courses and institutes for such students, and thus made it possible for them to increase their command of the language in a short period of time. Mills College was one of the pioneers in this work, and the present textbook is a product of the combined efforts of the staff of its English Language Institute. They must be congratulated for having produced a highly serviceable single-volume work containing a mass of information about the English language and fortified with many excellent exercises.

The book is divided into two parts, a grammar and a manual of phonetics. The grammar, intended for use with a teacher, assumes some knowledge of English on the part of the user and is consequently written in our own language. The intent of the authors was to place the chief emphasis on the spoken language; consequently they have attempted to steer a middle course between the conservatism of prescriptive grammar and the unrestricted objectivity of the scientific linguist. Given the purposes of the text as they have just been outlined, there can be little quarrel about the inclusion or omission of particular items, or even with the order in which the various elements are presented. It does seem, however, that the last four chapters are somewhat crowded, and that there is an unduly late introduction of adverbial modifiers.

No two persons are likely to agree upon what specific grammatical items constitute the essentials of the language. On the basis of my own experience in teaching English to Latin Americans, however, I feel that sentences of the appended question type (*I like to dance, don't you? I don't like to dance, do you?*) cannot well be excluded even from a treatment so condensed as this. Both the expanded and the simple interrogative and negative forms of *have* should be given and their use explained. An exercise providing for conversion of Spanish reflexive into English passive constructions would be helpful, and the impersonal use of *gustar* should be contrasted more fully with the English construction using *like*.

The discussions of the present tense used

as future, of *at* in spatial relationships, the distinctions between *say* and *tell*, and between the use of the present perfect and the preterit tense might well be expanded. Frame diagrams would help immensely in the fixation of word order patterns. Since this text is presumably designed to emphasize colloquial English, one wonders why the noun plural and verb preterit inflections are not presented in terms of their pronunciation rather than their spelling.

The authors are to be especially commended for their fine summary of the position of single word modifiers and for their liberal presentation of *shall* and *will* as future tense auxiliaries. One could only wish that their treatment of the subjunctive had been equally realistic and scientific.

The second part of the book consists of a general elementary treatment of the production of speech sounds, followed by a specific analysis of, and drill materials on, each of the sounds of American English. The introductory portion follows the traditional pattern of such a presentation in a thoroughly competent manner, although one may wonder why what is obviously a phonetic alphabet is labelled a *phonic* alphabet. The definitions of *consonant* and of *sonorant* present some inherent difficulties, and the relatively high position of [ɔ] on the vowel diagram is a bit surprising.

The part of the text devoted to phonetics contains more pedagogical innovations than the grammar section. The lists of words with varying stress patterns should be welcomed by all teachers, as well as the condensed treatment of intonation, although here the graphic representation of pitch curves leaves something to be desired. Equally praiseworthy is the amount of drill material on minimal pairs in connection with the treatment of the vowels, as is the practice of indicating all the clusters in which each consonant may participate. It would have been desirable, however, to indicate the consonant clusters in phonetic transcription rather than in terms of spelling. The practice followed on pages 13-15, illustrating gradation by putting the unstressed form words in capital letters seems psychologically unsound. In a few instances the drill material on individual sounds, for example that on [ð] and [d] could have been contrived a little more ingeniously.

It is again unfortunate that nothing is said about the phonetic patterning of noun and verb inflections and that a detailed description of the production of stop combinations (such as the [tb] in *notebook*) is omitted. Moreover, two pronunciation bugbears of Latin American students of English escape treatment altogether: the tendency to prefix [ɛ] to such words as *state, speak, Smith*, etc., and the tendency to substitute [g] for [w] in such words as *women* and *would*. Drill on minimal pairs of words containing [ɪ] as opposed to [ʌ] is scarcely necessary, for these are rarely confused, whereas drills on [o]/[ɔ] and [ɔ]/[ʌ] pairs, which are really needed, are not supplied. The lack of a fixed position for initial [h] needs more emphasis than it receives, as does the omission of [h] in the pronunciation of unstressed *his, her*, etc.

A few statements of fact are open to question. Among these are the assumption of identity between Spanish and English initial [g] and the statement that [z] does not occur in Spanish (witness *desde* as pronounced by many Spanish Americans). The pronunciation [dʒ] for initial *y* is not confined to Argentina. I know of no dictionary which substantiates the pronunciation of the medial consonant in *rajah* as [ʒ]. These, however, are minor matters and do not detract from the general excellence of the text which in subsequent editions deserves to be supplied with an index.

ALBERT H. MARCKWARDT,
*University of Michigan*

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*Jefferson and the Press*. By FRANK L. MOTT. Baton Rouge, Louisiana: Louisiana State University Press, 1943; pp. 65. $1.00.

This little volume by one of the most distinguished historians of American journalism furnishes a succinct account of Thomas Jefferson's philosophy of the press. More specifically, it answers the question: Was Jefferson consistent in his point of view respecting the function of the newspaper in a democratic society?

"It was Jefferson's belief," says Professor Mott, "that the man was more important than the government; that men could, indeed, get along with a minimum of government if they were enlightened and informed." Accordingly, the newspapers, "as bearers of such enlightenment, constitute a proper auxiliary to government and are thus a vital part of the democratic system." In a letter to Edward Carrington, Jefferson remarked that since the basis of the government was the opinion of its people, "the first object should be to keep that right; and were it left to me to decide whether we should have a

government without newspapers, or newspapers without a government, I should not hesitate a moment to prefer the latter." He was convinced that if the people possessed the facts and understood them thoroughly, they would be able to use them wisely. It was essential, therefore, that the newspaper be free to carry out its job of protecting the liberties of the people. As Jefferson said in a letter to Charles Yancey: "Where the press is free, and every man able to read, all is safe."

After elaborating upon these tenets of Jefferson's belief, Professor Mott discusses briefly the debates on the constitutional guaranty of free press, the character of the early newspapers, and the implications of the Sedition Act. He shows that despite the vilification suffered through the very free press he fought so vigorously to establish and preserve, Jefferson held fast to his conviction that an informed people will be able to select truth from falsehood—will be able "to form a correct judgment between them."

Professor Mott concludes that Jefferson was not inconsistent in his various statements concerning the relation of the press to orderly government. "The sole inconsistency of his record lies in the fact that, although he urged the least possible use of the libel laws against licentious attacks in the earlier years, he came to favor more frequent use of that protection from 1803 onward. He adhered without deviation to the main principle, that the press must remain free, and that the people may be intrusted with their own affairs."

LESTER THONSSEN,
*College of the City of New York*

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*The Patterning of Listener Attitudes toward Radio Broadcasts.* By JOHN GRAY PEATMAN and TORE HALLONQUIST. *Applied Psychology Monographs*, No. 4. Stanford University, California; Stanford University Press, 1945; pp. 58. Paper, $1.00; cloth, $1.75.

This slender monograph is the report of a study of the attitudes of listeners to two radio broadcasts. Using the Lazarsfeld "Program Analyzer" method, the authors learned the kinds of attitudes held by sample audiences to each unit of the programs. Correlation analysis was used to learn whether attitudes were sustained or recurring.

Two programs were studied, a variety show and a news broadcast. Attitudes toward the first were not sustained. Five different clusters of attitude patterns were noted. Attitudes toward the news program were positive throughout, one mood of approval tending to describe listener reactions.

Although this study represents careful experimentation and statistical analysis, this reviewer wonders if the results were worth the effort. One learns that a program held the listeners' interest and that another did not. One does not arrive at generalizations applicable to many programs. The method itself is applicable to all programs, but for the evaluation of individual programs there are more simple ways of judging probable audience reaction.

Studying audience reactions to small program units, as the method does, also seems open to question. It may, it is true, be useful in determining where listeners may be lost by turning off the radio or by tuning in other programs. The investigators, however, appear to assume that each point in the program may be judged by a listener independently of previous and anticipated points. Such an assumption certainly needs justification. So, too, does the assumption that in a successful broadcast listeners like all parts of a program equally well. A good program is apparently a quarter-hour, half-hour, or hour-long climax!

Readability would have greatly improved had the writers avoided so much emphasis on the jargon of their special field. Basically the material presented is neither recondite nor abstruse. Yet in the form and style reported only the initiated can be expected to read it. Even the title is formidable.

WILLIAM M. TIMMONS,
*Lieutenant, USNR*

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*Studies of Teachers' Classroom Personalities. I. Dominative and Socially Integrative Behavior of Kindergarten Teachers.* By HAROLD H. ANDERSON and HELEN M. BREWER, with foreword by H. F. JONES. Applied Psychology Monograph, No. 6. Stanford University, California: Stanford University Press, 1945; pp. 157. $2.00.

Fortunate indeed are college and high-school instructors that kindergarten teachers have contributed so much, through theory, demonstration, and research, to our understanding of what educational psychology as a "human science" may do for students at all levels of their educational career. The history of education, strangely enough, is a history of the "borrowing" we have done, sometimes without proper acknowledgement, from those

who have dared to be realistic in applying "good sense" and the laws of learning to teaching in pre-school and kindergarten situations.

Challenging, then, is the research program reported in this monograph by Anderson and Brewer. They have attempted to devise measures of (a) "the psychological environment of the child in school," and (b) "the effects of this psychological environment on the behavior of the child." By use of observational rating techniques and one-way vision screens, the behavior of pre-school and kindergarten teachers was studied with particular attention to *socially integrative behavior* ("flexible, adaptive, objective, scientific, cooperative" activities) and to *dominative behavior* (the "frustration of the behavior of someone else"). Anderson analyzed "teacher contacts" for 101 children in terms of these behavior categories and came to the conclusion that "individual children may live in vastly different psychological environments in the same classroom."

The matter of demonstrating specifically how such behavior on the part of the teacher is related to the behavior of the child was a main purpose of the other study (by both Brewer and Anderson) reported in this monograph. Their data clearly indicate that the two kindergarten teachers observed had higher mean frequencies of *dominative* than *integrative* contacts and that, in general, they were meeting aggression with aggression. Among "teacher contacts" which resulted from the child's initiative, however, six out of seven were *integrative*.

By and large, these studies were honest attempts to improve and refine observation techniques and, as such, they are highly significant to many research workers in the field of speech. Like Brewer and Anderson, many of us are concerned with observing complex patterns of human behavior in a valid and reliable way. These studies were admittedly experiments in methodology involving only a few teachers and a few classrooms; nevertheless, the fact that these research specialists were able to describe social behavior in such a way "as to show degrees of *dominative* and *socially integrative* behavior" is of more than casual importance to those graduate students in speech concerned with analyses of speaker-audience behavior and with quantitative descriptions of various categories of social behavior in the group discussion situation.

The monograph presents a comprehensive, scholarly account of research already completed. It points the way to further investigations employing these same observational methods with other age groups, which will be reported in a later monograph of this same series.

Teachers of speech would do well to join all educators in evaluating this type of research project at the kindergarten level. It suggests ways in which we may study, as speech educators, the "non-directive" or "permissive" techniques of counseling and instruction which Dr. Carl Rogers (*Counseling and Psychotherapy*) has brought to our attention during the past few years.

Thus it is, then, that a "little child" may lead us. At any rate, we trust that child revelopment authorities such as Brewer and Anderson will continue to lead us by providing us with research literature of this type.

ROBERT J. SAILSTAD,
*Stephens College*

# IN THE PERIODICALS

MARIE HOCHMUTH, *Editor*

## RHETORIC, PUBLIC ADDRESS, AND RADIO

BEACHCROFT, T. O., "What Can Broadcasting Do?" *The English-Speaking World*, XXVII (October-November, 1945), 354-358.

"Many people still do not realize the intense reality of the power of broadcasting." Beachcroft discusses the relation of broadcasting to education, culture, entertainment. Collaboration and exchange broadcasting with foreign countries are also discussed.

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BERNAYS, EDWARD L., "Attitude Polls—Servants or Masters?" *The Public Opinion Quarterly*, IX (Fall, 1945), 264-268b.

"We are no longer led by men. We are led around by the polls." Bernays recommends that licences should be required for the practice of polling, and that the people should be educated regarding public opinion polls.

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CLEMENS, CYRIL, "F. D. Roosevelt and Mark Twain," *The Dalhousie Review*, XXV (October, 1945), 339-341.

While receiving the Mark Twain Gold Medal inscribed "Franklin Delano Roosevelt, Great Orator," Roosevelt observed to the donor that "Mark Twain has always been my favorite author, and if people like my choice of words and my oratorical style, it is largely due to my constant study of Twain's works, which have influenced me more than those of any other writer."

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HASTINGS, ELIZABETH T., "A Sixteenth Century Manuscript Translation of Latimer's First Sermon before Edward," *PMLA*, LX (December, 1945), 959-1002.

Some doubt has always been felt regarding the textual purity of the printed sermons of Bishop Hugh Latimer. The recent discovery of two hitherto unnoticed mid-sixteenth century manuscripts, "provides the first opportunity to test the printed versions."

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KNOWER, FRANKLIN H., "Studies in the Organization of Speech Material—I," *Journal of Educational Research*, XXXIX (November, 1945), 220-230.

"The organization of speech material as we find it in speech textbooks has been evolved primarily on an empirical basis. The principles appear functionally sound, yet there are many questions we may ask about organization skill to which we do not know the answers." Knower proposes a program of quantitative and experimental analysis of problems in the field of organization of materials for communication, and presents the first in a series of reports.

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LEWIS, LUCILLE, "The Value of Speech Arts for Youth," *California Journal of Secondary Education*, XX (October, 1945), 325-328.

"Speech is the most active form of all communication, is the basis of our normal educational systems, and as such it needs to be approached both as an art and as a science." The writer shows how the fine arts at Pomona Junior College have become an integral part of the cultural life of the entire community.

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MACKIE, R. ANDREW, "Sophists: Realists," *Education*, LXVI (November, 1945), 152-155.

"The Sophists were utilitarian." Aside from their moral aim in teaching, they "strove to train public speakers at a time when ability to speak convincingly was the open sesame to political preferment."

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MARROW, ALFRED J., and JOHN R. P. FRENCH, JR., "Changing a Stereotype in Industry," *Journal of Social Issues*, I (August, 1945), 33-37.

An experiment at the Harwood Manufacturing Corporation demonstrated that "whereas arguments and persuasion had failed to uproot a strong institutional stereotype crystallized into company policy, other

methods succeeded. Chief among them were participation of management in research and participation of supervisors in group discussion and decision." The writers discuss the utility of discussion technique in breaking down the stereotype that "older women are less efficient than young ones."

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PAULU, BURTON, "British and American Radio Programming," *The Journal of the AER*, V (October, 1945), 26-29.

The BBC's programs maintain a "higher average cultural level than do the programs of most American stations," but American radio "displays much more skill in presentation than does British radio." The writer explains and evaluates differences in British and American radio programming.

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POLLARD, JOHN A., "Words Are Cheaper Than Blood," *The Public Opinion Quarterly*, IX (Fall, 1945), 283-304.

Pollard presents a history of overseas OWI, a description of its difficult birth and consequent weaknesses, and an evaluation of facts relevant to the argument for a permanent propaganda agency.

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SILVER, JAMES W., "Propaganda in the Confederacy," *The Journal of Southern History*, XI (November, 1945), 487-503.

In a study designed to sketch the efforts made to influence public opinion and to bolster morale within the Confederacy, Silver concludes that the "central and state governments, numerous individuals, the school, the church, and the press, were unable to arouse in the people an irresistible determination to fight an all-out war. Tremendous efforts were made, but they were sporadic, voluntary, unsystematized, and uneven in merit. One of the tragic failures of the Confederacy lay in the unsolved problem of civilian morale."

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WIRT, HELEN L., "Speech Arts Should Serve the Pupil Today," *California Journal of Secondary Education*, XX (October, 1945), 329-332.

"In the speech arts as in all other fields of learning, past experience creates the stockpile on which individuals draw for their knowledge, beliefs, and actions, but present and anticipated experiences furnish the motives for drawing on that stockpile and adding to it." The writer suggests that we should take our activities out of the passive mood and turn to the active by making our classroom laboratories a place where young people learn by doing for a present purpose.

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WRIGHT, H. W., "Intellect Versus Emotion in Political Co-operation," *Ethics: An International Journal of Social, Political, and Legal Philosophy*, LVI (October, 1945), 19-29.

It is "one thing to show that collective thinking and voluntary co-operation on the part of a national population are psychologically possible and quite another to show that these processes can be relied upon as the *modus operandi* of popular government." The writer discusses the dynamics of intellectual activity in relation to international discussions.

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## DRAMA AND INTERPRETATION

BUSH, MAYBELL G., "What Happens to Children When They Read?" *The Journal of Education*, CXXVIII (November, 1945), 274-276.

In the writer's experience, two basic processes are the "foundation crux" of the art of getting meanings through reading: (1) "seeing of images back of words and phrases"; and (2) "putting of ideas derived from images into relationships."

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EDWARDS, DAVIS, "Oral Reading as a Useful Art and as a Fine Art," *Supplementary Educational Monographs*, No. 58 (December, 1944), 130-134.

"It is important for us to understand the nature and the relationships of three methods of human communication—speech, literature, and oral reading—and the requisites of oral reading as a useful art and as a fine art." Edwards discusses five requisites for good oral reading: (1) the necessity for a background of good speech habits; (2) a background of knowledge and experience; (3) analysis of material by the reader and for the reader; (4) proper attitude of the reader at the time of reading; and (5) synthesis of material by the reader for the hearers.

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HEWITT, BARNARD, "The Baroque Theatre," *Dramatics*, XVII (December, 1945), 9-10ff.

"Off-hand one might expect that in the 'century of the common man' the Baroque Theatre would be of interest only to scholars and antiquarians, but surprisingly its mark is still plain upon the theatre of today." Hewitt presents a discussion of the origin of Baroque theatre, its characteristics, and modifications.

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LEES, C. LOWELL, "Painting Action Pictures," *Dramatics*, XVII (December, 1945), 7-8.

"The director's job is to translate a play into visual and audible symbols. To do this he must understand the symphonic qualities of sound, the pictorial aspects of painting, and the rhythmic qualities of the dance." In a series of articles, Lees discusses teaching students the art of play directing.

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NELMS, HENNING, "Use of Old-Fashioned Melodrama in Teaching Farce," *Dramatics*, XVII (December, 1945), 10-11.

"Old fashioned melodrama is the ideal school for any of the mechanics of acting. The techniques lie on the surface and subtlety is neither necessary nor desirable." A discussion of a few of the more common types of farce business that may easily be learned in old fashioned melodrama and later used in modern farces is presented.

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ROUVEROL, AURANIA, "Comments on Directing," *Dramatics*, XVII (December, 1945), 3-4.

The means by which an effective result is achieved in any branch of art is "entirely an individual matter." The writer discusses the subjective and objective approaches to play direction.

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SAMSOM, CLIVE, "Speaking Lyric Verse," *L.A.M.D.A.: The London Academy of Music and Dramatic Art*, (April, 1945).

"The main difficulty of mastering lyric verse is not technical; it is mental or imaginative. We cannot successfully interpret the words of a lyric until we have explored beneath the words." Observing the difficulties of candidates for medals and diplomas at the London Academy of Music and Dramatic Art, the examiner offers suggestions regarding the text and structure of lyric poetry, emphasis, phrasing, rhythm, inflection, pace, tone, sounds, and sense in the rendering of verse.

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SPRAGUE, ARTHUR COLBY, "Off-stage Sounds," *University of Toronto Quarterly*, XV (October, 1945), 70-75.

The writer discusses off-stage sound effects in such plays as *A Bell for Adano, The Cherry Orchard, The Emperor Jones, Bound East for Cardiff*, and comments on Shakespeare's use of off-stage sound as a means of creating dramatic illusion.

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## LANGUAGE AND PHONETICS

ARMSTRONG, DAVID T., "Dictionary Work," *The English Journal*, XXXIV (November, 1945), 490-492.

"No school genuinely interested in the well-rounded development of the students can afford to ignore dictionary work." The head of the English Department of Emerson High School, Union City, New Jersey, where a "serious vocabulary deficiency problem" existed and was met presents a sample work sheet pertaining to dictionary study.

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BARZUM, JACQUES, "Mencken's America Speaking," *The Atlantic Monthly*, CLXXVII (January, 1946), 62-65.

"The Mercurial Mencken of the twenties was not a ghoul, and the Monumental Mencken of the forties is anything but harmless. They are indeed the same man, his vocation unchanged." Barzum discusses Mencken's *The American Language* and its supplement, expressing regret that Mencken, "the satiric guardian angel of our national soul, should not hold it a part of his great task to exhibit formally, side by side with his own genius, that of our language."

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DEWEY, JOHN, "Ethical Subject-matter and Language," *The Journal of Philosophy*, XLII (December 20, 1945), 701-712.

Dewey takes issue with a particular thesis advanced by Charles L. Stevenson in his book *Ethics and Language* pertaining to the use and function of ethical terms and sentences as opposed to scientific ones.

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GLICKSBERG, CHARLES I., "Methodology in Semantics as Applied to English," *The School Review*, LIII (November, 1945), 545-553.

The goal of the new approach in the teaching of the English language is to "make the student aware of how he thinks, to relate his linguistic behavior to reality, so that he may in time achieve neurological control over his actions."

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KELLOGG, ALLEN B., "Dialectal Modification of Standard English Words," *American Speech* (October, 1945), 192-196.

"While recognizing the cardinal importance of London Speech in the rise of Standard English, we should be mindful of the influence of the other dialects in determining the form and pronunciation of many of our most common words." Kellogg presents a fairly complete list of Standard English words of native origin which have undergone dialectal modifications.

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KLIPPLE, CARMELITA, "The Speech of Spicewood Texas," *American Speech*, XX (October, 1945), 187-191.

"The speech of Spicewood is what is often termed the 'hill-southern' type, having most of the traits of ordinary Texas speech, but being peculiarly characterized by an extremely retroflex *r*, the preservation of numerous archaisms, and the total lack of any main features of plantation-southern speech." Basing her material both on phonograph recording and on observations made of natural conversation, the writer enumerates the features in which Spicewood speech differs from General American and gives special attention to deviations from East Texas speech.

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MALONE, KEMP, "Some Linguistic Studies of 1941-1944," *Modern Language Notes*, LX (December, 1945), 535-568.

The writer classifies, interprets, and evaluates the leading books, doctoral dissertations, and monographs in the field of linguistics since his last survey in 1942.

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NAGEL, ERNEST, "Some Reflections on the Use of Language in the Natural Sciences," *The Journal of Philosophy*, XLII (November 8, 1945), 617-630.

"It is language and language alone which renders what is possessed in community by existentially distinct processes, and which, as the familiar phrase puts it, reduces heterogenous things to a common denominator." Nagel calls attention to some features of the natural sciences, in particular, "to the deliberate diminution of *vagueness* and of *unspecified usage* in their symbolic structure," concluding that "it is not always desirable or useful to diminish the vagueness of language."

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TACITUS, SERGEANT, "The Semantics of War Correspondence," *Infantry Journal*, LVII (December, 1945), 28-30.

"The semantics of war reporting became a highly developed science, based on the premise that all battles must be made to sound like battles." Out of the necessity to make warfare continuously dramatic, a war reporter developed a battle lexicon of his own. A selected list of key words "to which cling the heaviest aura of gore and glory," is presented.

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VAN METER, J. RAY, "Neurophysiological Basis of Language," *Journal of Exceptional Children*, XII (November, 1945), 37-41ff.

"We should recognize that the ability to use language works in a chronological order; that it is dependent upon the maturing of association centers within the central nervous system, and that there is a wide variation between the rate of maturing in different individuals; also a variation in the time of appearance of different association pathways." Van Meter presents a critical study of the development of emotional and volitional language.

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ZIPF, GEORGE KINGSLEY, "The Meaning-frequency Relationship of Words," *The Journal of General Psychology*, XXXIII (October, 1945), 251-256.

Zipf presents results of a quantitative investigation verifying a direct relationship between the number of meanings of words and their frequency of usage. E. L. Thorndike's list of 20,000 most frequent words on the one hand, and the actual number of the separately numbered meanings of those words as given by the *Thorndike Century Senior Dictionary* on the other furnish the basis for the investigation.

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## SPEECH SCIENCE

ADES, HARLOW W., and RICHARD E. FELDER, "The Acoustic Projection System: A Comparative Study," *Journal of Neurophysiology,* VIII (November, 1945), 463-470.

"In recent years there has been accumulating a considerable body of evidence tending to indicate that the central auditory system like the somatic sensory projection system and visual projection pathway is organized in such a way that specific portions of the peripheral end organs are related in an orderly way to somewhat less discrete parts of the cortical auditory area." The writer classifies the evidence and reports the results of recent experiments.

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CARHART, CAPTAIN RAYMOND, "An Improved Method for Classifying Audiograms," *The Laryngoscope,* LV (November, 1945), 640-659.

"Whenever large numbers of pure tone audiograms are to be grouped for study and analysis, it is essential that they be classified in some simple and definite manner." Carhart presents the method of classifying audiograms which was devised to meet the need of the Acoustic Clinic at Deshon General Hospital.

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KOESTER, T., and W. N. SCHOENFELD, "Modified Methods of Constant and Single Stimuli in Pitch Discrimination," *The American Journal of Psychology,* LVIII (October, 1945), 540-544.

The writers present a study concerned with sensitivity to liminal pitch differences as determined both by standard and by modified forms of the methods of constant and single stimuli. The purpose was "to discover whether modifications of the standard methods in the direction of greater simplicity would yield satisfactory psychological results."

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MCCRACKEN, COLONEL G. A., "Ear Molds for Hearing Aid Appliances," *The Bulletin of the U. S. Army Medical Department,* IV November, 1945), 567-570.

The acoustic clinic laboratory of the Deshon General Hospital has worked out the technique for construction of the plastic ear mold used in conjunction with the receiver to aid those soldiers who are being returned to duty wearing hearing aids.

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POTTER, RALPH K., "Visible Patterns of Sound," *Science,* CII (November, 9, 1945), 463-470.

"Techniques for automatically recording the wave forms of sound have been very highly developed; but there has remained unsolved, until recently, the problem of recording sounds in a manner permitting their ready visual interpretation and correlation with the auditory sense." The writer presents the story of the development of sound portrayal.

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"Reid Hearing Aid," *The Progressive Teacher,* LIII (November, 1945), 20.

The article describes and discusses advantages of the new improved Reid Power-Bilt Hearing Aid, designed and built exclusively for classroom use.

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SUNDERLAND, SYDNEY, "The Arterial Relations of the Internal Auditory Meatus," *Brain: A Journal of Neurology,* LXVIII (Part I, 1945), 23-27.

Sunderland presents a study recording the topographical relations of the anterior inferior cerebellar and internal auditory arteries as observed in 264 dissections in which the cerebello-pontine angle was exposed, by reflecting the tentorium, and examined in the undisturbed state.

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WALTNER, JULES G., "Development of the Cochlear Aqueduct and the Round Window Membrane in the Human Embryo," *Archives of Otolaryngology,* XLII (October, 1945), 239-252.

"The physiologic importance of the cochlear aqueduct and the question of its patency still belong to the moot chapters of otology." Serial sections of specimens ranging from embryos measuring 12mm. from crown to rump to infants 4 weeks of age were studied in the hope of throwing some light on the significance of several anatomic structures and possibly on the physiology of the cochlear aqueduct. An answer to the peculiar rôle of the membrane of the round window in infections of the inner ear was also sought.

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## THE TEACHING OF SPEECH

CHANGNON, PAULINE E., and GILBERT C. KETTELKAMP, "The Mirrophone as a Teaching Device," *The Modern Language Journal,* XXIX (October, 1945), 517-520.

"Recent developments in the army training program have brought into greater usage the Mirrophone, a device valuable in the correction of speech defects and in the teaching of foreign languages." The writers discuss the use of the Mirrophone and disc recordings in the teaching of foreign languages to high school students, indicating that both devices may be used to advantage in any classes where speech and language training are being emphasized.

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DOLCH, E. W., "How a Child Sounds out a Word," *The Elementary English Review,* XXII (November, 1945), 275-280.

"The most profitable approach to sounding is to think of what the child does when he looks at a word he does not recognize." The writer discusses effective methods of teaching the sounding of words.

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DRAHEIM, MELVENE M., "The Oral Approach in Problems of Writing," *The English Journal,* XXXIV (November, 1945), 484-487.

An instructor trained in the three fields of reading, writing, and speaking discusses functions and methods of correcting errors in the English Usage Clinic of the Communications Department of Stephens College.

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GALE, R. J., "Nine Steps to the Good Oral Report," *The Progressive Teacher,* LIII (November, 1945), 8ff.

"To speak well as well as write well, the students must first master the sentence." Beginning with teaching the "good sentence" as the "basic factor" in the oral report, Gale discusses the various steps leading to the preparation of effective oral reports.

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HELBLE, HERBERT H., "Student Council Adventures in Group Discussion," *The American School Board Journal,* CXI (December, 1945), 31-32ff.

"The student or school council adapts itself as an excellent medium for the promotion of a school discussion project." The writer discusses how to organize group discussions, questions for the student council-motivated group discussion, types of group discussion, values of group discussion, and training for Democracy.

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JENNINGS, GEORGE, "The Organization of a Radio Workshop," *The Journal of the AER,* V (November, 1945), 43-44.

"The organization of a radio workshop isn't much different from the organization of any other school activity." Jennings presents a detailed plan for the organization of a high-school radio workshop.

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PARK, JOE, "How they Thought they were Motivated," *Journal of Educational Research,* XXXIX (November, 1945), 193-200.

Park reports the results of an experiment with 147 individuals on high-school and college level to determine what motivating techniques employed by teachers are successful.

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ROUSE, MARY, "Laboratory for Leaders," *Education,* LXVI (November, 1945), 162-164.

At Marygrove College in Detroit "it is considered that every college graduate should be capable of some degree of leadership." The writer discusses the program designed to bring about leadership. "All students from the freshman year on, are encouraged to attend public lectures, forums, and institutes on vital problems such as peace, race relations, and family problems. They observe speakers, chairmen, and audience reaction and participation, and take part in discussions themselves if possible."

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SEASHORE, CARL E., "Advanced Degrees in Speech," *The Journal of Higher Education,* XVI (October, 1945), 378-381.

Although it is only with the last two or three decades that speech as a fine art has begun to gain recognition and companionship with the older graduate disciplines, "the over-all achievement during this brief period may be summed up in the fact that the department of speech is now functioning on a par with the well-established departments in graduate work, and that the standards of achievement, both in traditional forms of research and in imaginative and creative

work, compare very favorably with the standards in the older disciplines in the sciences and humanities."

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VIOLA, W. N., "Diversified Attainments Through Dramatics," *The Clearing House*, XX (November, 1945), 170-171.

Training in dramatics often equips students to enter any number of non-theatre occupations. The writer is of the opinion that students need not follow a theatrical career merely because they have specialized in dramatics.

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WILLARD, A. D., "The American System of Educational Broadcasting," *Journal of the AER*, V (December, 1945), 57-59.

The availability of numerous broadcast frequencies is "the most important contribution of the American system of broadcasting to the future of educational broadcasting along specialized lines." The writer summarizes the contributions of broadcasting in the past and looks forward to the contributions that educational broadcasting may bring to the classroom.

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## PSYCHOLOGY AND PATHOLOGY OF SPEECH

BECK, A. L., "Abscess of the Nasal Septum Complicating Acute Ethmoiditis," *Archives of Otolaryngology*, XLII (October, 1945), 275-279.

The writer reviews the literature pertaining to abscess of the septum following sinusitis and presents two cases.

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BIRCH, HERBERT G., "The Role of Motivational Factors in Insightful Problem-Solving," *The Journal of Comparative Psychology*, XXXVIII (October, 1945), 295-317.

In a study dealing with the importance of motivation in the evocation and control of behavior, the writer aims at two things: (1) an examination of the relation of motivation to the efficiency of adaptation of an organism in the wide range of behavioral adjustments exemplified in insightful problem-solving as distinguished from "blind" trial and error adjustments; and (2) at the exploration of the role played by non-situational, *i.e.* extraorganismic factors in determining the feature of "direction" in problem-solving activities.

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BLAINE, MARY, "Helping Children Speak," *Hygeia*, XXIII (October, 1945), 736-737ff.

"It is a too-common attitude that speech defects are not serious." The writer discusses the speech rehabilitation program of Dr. Marie K. Mason, Supervisor of the Speech and Hearing Clinic at the Ohio State University.

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DAME, MAJOR LAWRENCE R., "Eye and Ear Sequelae of Scrub Typhus Fever," *The Bulletin of the U. S. Army Medical Department*, IV (November, 1945), 554-557.

The symptomatology and clinical findings of the special organs of the eye and ear in 50 convalescent cases of "scrub typhus fever" were recorded. The investigator reports that "minor nonspecific involvement of the cochlear system was found in only 11 per cent of the ears at this stage of convalescence, although by history 78 per cent of the ears had had hearing loss or tinnitus."

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DRUSS, JOSEPH G., "Aural Manifestations of Leukemia," *Archives of Otolaryngology*, XLII (October, 1945), 267-274.

In an analytic review of the medical records of 148 subjects with leukemia admitted to the Mount Sinai Hospital over a period of five years with particular attention to aural involvement, the writer concludes that "aural complications of leukemia are more prevalent than is generally believed."

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EGGSTON, ANDREW A., "Allergy—and Chronic Sinusitis," *Hygeia*, XXIV (January, 1946), 26-27ff.

Although allergy and sinusitis are "considered nose diseases by the public," investigations have shown that "both have a constitutional background." The utmost skill of both the allergist and rhinologist is required in dealing with these "troublesome conditions."

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FARNSWORTH, PAUL R., "Attitude Scale Construction and the Method of Equal Appearing Intervals," *The Journal of Psychology*, X (October, 1945), 245-248.

The writer investigates the method of equal appearing intervals in attitude scaling, demonstrating that "many judges do not regard the scale steps as equally spaced," and that "they do not react to the continuum as a straight line with a neutral point half way between the attitudinal extremes."

FOWLER, EDMUND PRINCE, "Early Diagnosis and Arrest of Otosclerosis," *Archives of Otolaryngology*, XLII (October, 1945), 253-256.

"In the absence of deafness diagnosis of otosclerosis has been impossible." Fowler recommends that every child should be examined otologically on entering school, and that frequent examinations for children with a background of progressive deafness in the family be conducted.

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GOTTEIN, P. LIONEL, and ETHAN ALLAN BROWN, "Asthma and Solitude," *The Journal of Nervous and Mental Disease*, CII (November, 1945), 501-505.

The potential asthmatic subject "seems deliberately to place himself in a 'tight spot' and is generally self-restrictive in living or impeded in action. If left untreated he finally isolates himself from all external sources of conflict." The writer presents case histories of incarcerated asthmatic patients.

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HENRY, MAJOR G. A., "Blast Injuries of the Ear," *The Laryngoscope*, LV (November, 1945), 663-672.

The writer presents the findings and impressions gathered from 292 men sustaining blast ear injuries during the Battle of Europe.

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HOROWITZ, SELMA, "The Spontaneous Drama as a Technic in Group Therapy," *The Nervous Child*, IV (April, 1945), 252-273.

Over a period of four years the Detroit Group Project has experimented with a variety of play technics as applied to children in therapy groups, concluding that the spontaneous drama has yielded most extensive materials for analysis and has contributed significantly to the treatment of children. Two group dramas are presented for analysis.

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JENNINGS, DANA C., "What Can Be Done for the Spastic Child?" *Hygeia*, XXIII (November, 1945), 834-837ff.

A discussion of the therapeutic program for spastic children at the Michael Reese Hospital in Chicago is presented. "In the training and reeducation of muscles and nerves in motor skills, emphasis is placed on speech correction, locomotion and use of the hands."

LINDSAY, J. R., "The Significance of a Positional Nystagmus in Otoneurological Diagnosis," *The Laryngoscope*, LV (October, 1945), 527-551.

"Postural vertigo and its accompanying positional nystagmus is the most common type of vestibular disturbance in diseases of the central nervous system."

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MARCUSE, F. L., "Attitudes and their Relationships—A Demonstrational Technique," *The Journal of Abnormal and Social Psychology*, L (October, 1945), 408-410.

Proof that one's possession of liberal attitudes is related to possession of information may be indicated by a battery of six tests which may be given and scored, and the results tabulated and discussed in a two-hour period.

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MARTIN, ANNE, "A Study of Word-Association in Dementia Praecox and Manic-Depressives," *The Journal of General Psychology*, XXXIII (October, 1945), 257-264.

The writer presents a study which is "a partial repetition of the studies made by Dr. Gardner Murphy in 1921 and again in 1923" regarding types of word association in cases of dementia-praecox and manic-depressives. Using the Murphy word list, and "almost the exact procedure of the former study," the writer makes comparisons between data collected at the present time and that collected more than a decade ago.

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MYKLEBUST, HELMER R., "Functions of a Psychologist in a Residential School for the Deaf," *Journal of Consulting Psychology*, IX (September-October, 1945), 236-237.

The psychologist engaged in clinical diagnosis of deaf children and of children referred for examination because they are presumed to be deaf, has an opportunity to accumulate data relative to aphasia, congenitally delayed speech, and language development.

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POSTMAN, LEO, and CHARLOTTE ZIMMERMAN, "Intensity of Attitudes as a Determinant of Decision Time," *The American Journal of Psychology*, LVIII (October, 1945), 510-518.

The writers present results of a study conducted with 28 undergraduates and graduate students at Harvard, Radcliffe, and Massachusetts Institute of Technology, testing the

hypothesis that the "time needed by an O to decide on acceptance or rejection of an attitude statement will vary inversely with the intensity of his acceptance or rejection."

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ROSEDALE, RAYMOND S., "Nasogenital Relationship," *Archives of Otolaryngology*, XLII (October, 1945), 235-238.

"A relationship between the nose and the genital organs has probably been suspected from the earliest times, but only within the past decade have any substantiative reports based on laboratory work appeared." Rosedale presents a summation of the literature on the subject.

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SHERIF, MUZAFER, and HADLEY CANTRIL, "The Psychology of 'Attitudes'," *Psychological Review*, LII (November, 1945), 295-319.

"In spite of the wealth of material in the field of attitudes, we still do not have a unified and established psychology of attitudes." The writers present Part I of an extended discussion on the psychology of attitudes.

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STEVENSON, LIEUTENANT IRIS, and ENSIGN A. ELAINE MIKALSON, "A Speech Pathology Program for Naval Hospitals," *Psychological Bulletin*, XLII (December, 1945), 779-781.

The speech rehabilitation program at one of the Naval hospitals is discussed. Four case histories, representative of speech problems most often seen at the hospital are presented.

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WEBB, A. S., "Bronchiectasis," *Hygeia*, XXIII (November, 1945), 827ff.

"More and more often today, doctors are recognizing the condition called bronchiectasis—a swelling and congestion of the bronchial tubes and lungs." The writer discusses etiology and therapy.

# NEWS AND NOTES

OTA THOMAS, *Editor*

*Please send items of interest for this department to* OTA THOMAS, HUNTER COLLEGE, NEW YORK CITY

## ASSOCIATION HOLDS 30TH ANNUAL MEETING

In one respect the most notable feature of the 30th Annual Meeting held in Columbus, Ohio, December 27-29, 1945 was the adoption of the new constitution, which, among other things, gave a new name to the ASSOCIATION, the SPEECH ASSOCIATION OF AMERICA. The new name is the result of the steady growth and the enlarged membership of the ASSOCIATION, which now includes a respectable number of persons living outside the United States and also a growing group that is not composed of teachers of speech.

The over-all program included 24 sectional meetings, five general sessions, three business meetings, two reading hours, two radio broadcasts, and two play presentations.

One of the general sessions was devoted to the question, "Should Departments for the Purpose of Planning Future Conference Programs be Set Up Within the ASSOCIATION in Such Broad Fields as Rhetoric, Public Address, Discussion and Debate, Interpretation, Theatre Arts, Voice Science and Phonetics, Speech Correction, Radio, Speech in the Elementary Schools, and Speech in the Secondary Schools." Following a two-hour discussion that was always enthusiastic and sometimes hot, the majority of members present voted by a three to two ratio to disapprove such a method, and to continue the program planning of future Conferences under the same general arrangements as in recent years.

The largest general session of the convention was that given to the joint meeting with NUEA on Peacetime Military Training. At this session, members of the War Department and officials of the American Legion discussed this question with representatives of various organizations, such as the Women's Committee to Oppose Peacetime Conscription, and National Commission for Defense of Democracy Through Education, and the American Friends Service Committee. After a two-hour formal discussion one group of participants adjourned to an outside room and continued with this discussion for a third hour.

A special feature not appearing on the printed program was a joint session with ASCA on Visible Speech. J. C. Steinberg, head of the Bell Telephone Laboratories, discussed the principles of visible speech, and George Kopp, on leave from Columbia University and now with the Bell Telephone Laboratories, discussed the implications of visible speech in speech correction. Even though not appearing on the printed program, this session attracted more than 200 persons.

Ohio State's University Theatre production of Marc Reed's comedy, *Petticoat Fever*, was presented before a full house.

Other highlights of the Conference included Jasper Deeter's aside remarks that were woven into his address before the official Joint Luncheon on "Visions of the Future," and Congressman John M. Vorys' penetrating discussion on how a member of Congress measures the response of his constituents to his activities.

Of greatest interest to high-school teachers, perhaps, was the performance of a one-act play by the Thespian Troupe, Willis High School, Delaware, Ohio, followed by an analysis of performance from the director's point of view, given by Jasper Deeter; and the Junior Town Meeting broadcast, which was followed by a discussion of panel members that included speech teachers, school superintendents, high-school principals, and radio program directors.

## NOTE ON THE STUDY OF AMERICAN PUBLIC ADDRESS

The Committee on the History of American Public Address held a meeting during the national convention in Columbus. The meeting was attended by members of the Committee and by a group of other persons interested in the history of American public address. The questions discussed were those which the panel of historians, who appeared by invitation at the Conference a year ago,

and who were not members of the ASSOCIATION, had posed for the consideration of the Committee, namely:

1. Should future studies in the History of American Public Address give more attention to the speech making of scientists, journalists, and business men than our previous studies have done?
2. Do we need to consider the danger of "fragmentation" in encouraging *regional* studies in American Public Address?
3. Should women speakers get more attention than they have had as yet?
4. Is it feasible and wise to encourage the study of Indian oratory?
5. Should our Committee undertake to encourage the study of humor in American Public Address?
6. Is there a profitable field of investigation in the relation between British Public Address and American Public Address?

The consensus of opinion seemed to be as follows:

Future studies in the history of American Public Address will probably give more attention to the speech making of scientists, journalists, and business men, and devote less attention to the speech making of the "orator."

There is no great danger in "fragmentation," provided it is understood that regional studies are simply a convenient way of breaking down the problem of studying American Public Address into units of a size that can be handled.

Women speakers will probably get more attention in the studies of American Public Address as their contributions to American culture become better understood.

The study of Indian oratory is extremely interesting, but the problems are tremendous. Negro oratory and the oratory of other minor groups would probably yield more to the investigator.

It is doubtful whether the Committee should undertake special studies of humor in American Public Address, although no one who chooses to do so should be discouraged from undertaking such studies. It is felt that humor is as much a part of oratory as the syllogism and could hardly be separated profitably.

There is a profitable field of investigation in the relations between British Public Address and American Public Address.

At the 1945 Conference of the ASSOCIATION, the Executive Council instructed the Committee on the History of American Public Address to receive and publish statements of graduate study in progress in the field of American Public Address.

Directors of graduate study in universities throughout the country are therefore invited to report to Bower Aly, Chairman, Committee on the History of American Public Address, University of Missouri, Columbia, Missouri, titles and descriptions of theses and dissertations now contemplated or in progress. The name and address of the person doing the research should be listed. No report should be made on completed studies. Completed studies should be reported to Franklin Knower, State University of Iowa, Iowa City, Iowa, for publication in *Speech Monographs*.

## NEW APPOINTMENTS

William S. Howell, recently released from teaching duties at Truax Field, Madison, Wisconsin, is now on the speech staff and coach of the debating teams at the University of Minnesota.

Other new Minnesota staff members are Joseph Catmull, formerly of the University of Utah; Maurine Mitchell from Cain Park Theatre, Cleveland Heights; and Alice Mendenhall, who joins the speech clinic staff.

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The University of Oklahoma has added Sherman P. Lawton and Carl Cass to its instructional staff. Mr. Lawton moved from Stephens College to become coordinator of radio activities, and Mr. Cass left Purdue University. The latter is directing plays at Oklahoma.

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In the middle of the first semester of this year, Ralph J. Holly came to the Arizona State College at Flagstaff as Director of Speech and Drama. For six years prior to the war he had taught at the Western State College at Gunnison, Colorado. During the war Mr. Holly served in the Army and also as production control supervisor in a defense industry.

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The new instructor in speech at Gila Junior College, Thatcher, Arizona, is Donald Platt Jones. Mr. Jones entered military service in May, 1942. He now replaces William C. Kauffman who transferred last summer

to the speech staff of Occidental College, Los Angeles, California.

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Miss Marion McGuire has joined the faculty at the State College at Tempe, Arizona.

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Robert Sencer is the new dramatic art teacher in the University of Arizona. He was formerly Assistant Director of the USO at Victorville, California.

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Mary Huber, formerly of the speech staff at the University of Minnesota, is now at New York University.

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LeRoy Hedgecock of Indiana University has joined the faculty and become senior speech clinician at the University of Minnesota.

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Jack W. Warfield, formerly Director of the University Theatre and instructor in drama at the University of Arkansas, joined the speech staff at West Virginia University the second semester this year. Mr. Warfield will be the Director of Radio and will do some assisting in connection with the University Players. He has recently been discharged from the Armed Forces Radio Service, after having spent some eighteen months building and operating radio stations in the Pacific area.

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Lloyd R. Newcomer, formerly of the University of Maryland and recently discharged from the United States Navy, has accepted a position as instructor in public speaking and debate at West Virginia.

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John B. Roberts, formerly on the staff at the University of Maine, joined the speech department at Temple University in February. Mr. Roberts served in the armed forces during the war.

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Miss Dorathy Eckelmann has joined the faculty at Illinois State Normal University at Normal, Illinois. Miss Eckelmann was formerly a speech clinician in the Peoria schools.

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Donald Olson, who has been at the high school in West Bend, Wisconsin, for many years, is now on the staff of the Department of Speech and Drama at the University of Nebraska, in charge of forensic activities.

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Lucia Stanfield has moved from the high school at West Bend, Wisconsin, to West Green Bay High School.

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Willard Frederich, formerly director of dramatics at South Dakota Wesleyan, is now in charge of radio work at Carroll College.

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Miss D. A. Thornstrom, formerly at Judson College, Marion, Alabama, has been appointed Director of Dramatics at Downer College.

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Mrs. E. Winifred Opgrande has moved from the high school at Bessemer, Michigan, to the speech department of Washington College, Chestertown, Maryland.

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Mrs. Abigail C. Boardman has been appointed head of the speech department at State Teachers College, Indiana, Pennsylvania.

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Phoebe Honig is now on the staff of the Department of Speech at Brooklyn College.

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James R. Sterrett, Jr., has moved from the State Teachers College at Bowling Green, Kentucky, to the University of Kentucky.

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Johnnye Akin is teaching speech correction and directing the speech clinic at Northern Illinois State Teachers College, DeKalb.

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Harley Smith, recently discharged from the Army, is now associated with the University Theater at the University of Chicago.

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David Thompson, released from his duties as a Lieutenant in the Army, has joined the staff of the Cornell University Department of Speech and Drama.

The University of Colorado has added four new members to its speech division: Miss Dorothy Anderson, recently with the American Red Cross and the University of Illinois; Miss Lucille Brady, who served as a Marine officer during the war; Thorrel Fest; and William Markward.

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Robert Lee has joined the staff of the University Theatre at Indiana University. He served for three years as an officer in the Air Corps.

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Edwin B. Pettet has been discharged from the Army and appointed to the staff of the Department of Speech at Queens College, Flushing, New York. Prior to his service in the Army, Mr. Pettet was director of dramatics at Radcliffe College and of the Harvard Dramatic Club. In 1938 he founded the New England Repertory Theatre in Boston and Provincetown.

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Miss Sylvia Seinfeld and Miss Lois Steinmetz were appointed as teaching fellows in the Department of Speech at Queens College for the current year.

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Miss Mary Pettas, formerly of the staff of the speech department at Queens College, is teaching speech in the public schools of Rochester, Minnesota. Miss Pettas has also taught in the Department of Speech Improvement of the New York City public schools.

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Martin Maloney, relieved of his duties as a Lieutenant in the United States Marine Corps, joined the faculty of the School of Speech, Northwestern University, with the beginning of the winter quarter in January, 1946. Mr. Maloney has taught at the University of Kansas and Iowa State College.

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William S. Peters and Owen Stallard have been appointed instructors in speech at Purdue University. Mr. Stallard has just returned from service with the Medical Corps, U. S. Army in the E.T.O.

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Miss Alice Worel has been made supervisor of the Public School Hearing Test Service at Purdue University. This service administers audiometric tests to school children at selected cities and counties throughout Indiana.

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Nancy J. Ford, formerly of the English and speech departments at Huntington College, Indiana, is now head of the Department of Speech and Drama in Buena Vista College, Iowa. She teaches speech correction and directs the local program of Alpha Phi Omega dramatic fraternity.

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## PERSONALS

Samuel M. Marks has returned to the speech staff at Purdue University as Technical Director of the Theater. Mr. Marks has been serving as Captain in the Field Artillery since 1942.

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Mrs. Dorothy Stone and Mrs. Dorothy Hadley resigned from the faculty of Ohio State University at the close of the fall quarter. At the same time both William M. Timmons and Elbert R. Moses, Jr. resumed their teaching after wartime leaves of absence.

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Irving J. Lee has returned to the faculty of the School of Speech, Northwestern University, after serving for 42 months in the Army Air Forces. Major Lee was Executive Officer of the Army Air Forces Training Aids Division.

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Ernest J. Wrage will return in the summer of 1946 to the staff of the Northwestern School of Speech. Major Wrage served nearly three years in the Army Air Forces. Since his discharge last November, he has been doing postdoctoral work at Yale University in backgrounds of American public address.

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C. C. Cunningham, Chairman of the Department of Literary Interpretation of the School of Speech, Northwestern University, is taking a leave of absence during the winter quarter. He is located on a ranch at Lovington, New Mexico, where he is engaged in writing and research.

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Darrell Ross has returned to the faculty of Indiana University after an absence of three

years during which he served as an officer in the Office of Strategic Services.

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Ernest H. Reed, formerly a member of the faculty at Indiana State Teachers College, has resigned his position and is now the Assistant Director of Education and Training for the International Harvester Company. For two years during the war Mr. Reed was on the staff of the School Division of the Army Service Forces, and at the time of his discharge held a commission as Lieutenant-Colonel.

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Henry Myers of Cornell University is now a visiting professor at Stanford University. In the absence of Hubert Heffner, he is teaching courses in dramatic literature, theatre history, and playwriting.

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Captain Ramon Irwin of San Jose State College, San Jose, California, has returned from the Army and is now working on his doctorate.

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John Black of Kenyon College, Director of the Communications Laboratory at Waco Army Air Field, Waco, Texas, during the war has been appointed guest professor for the first term of the summer session at the University of Minnesota where he will deliver a course of three lectures.

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Beryl Simpson of State College at Tempe, Arizona, is still in war service. During the war, she spent some time in India.

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Major Walter H. Stainton has received his discharge after two and one-half years of Army service, mostly in England, France, and Germany. He resumed his post in the Department of Speech and Drama at Cornell University at the beginning of the spring term.

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Elizabeth Worman, formerly mistress of costumes in the Cornell University Theatre and instructor in the history of costume, has left academic work to become Mrs. Edward Mogge.

• • •

James A. Winans, who since his retirement from Dartmouth has been at the University of Missouri, spent the past winter in Ithaca.

Norman W. Mattis, formerly instructor in public speaking at Harvard University, is with the Red Cross, attached to the 2nd Marine Division in Japan.

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H. Harlan Bloomer has returned to the University of Michigan after three years service in the United States Navy. Mr. Bloomer, who held the rank of Lieutenant, had been stationed at the Naval Air Station in Pensacola, Florida. Ollie L. Backus, Acting Manager of the University's Speech Clinic in the absence of Mr. Bloomer, will remain on the staff.

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William Farma, for the past two years in Red Cross work with the American Army in London, returned to the United States in November and spent the remainder of the semester studying at the University of Wisconsin. He has now returned to his position at New York University.

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Walter B. Emery, Special Assistant to Commissioner Paul A. Walker for the past two and a half years, has been appointed to the legal staff of the Federal Communications Commission. In his new position he will specialize in legal matters pertaining to educational FM broadcasting.

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Miss Almere Scott, for many years director of the department of debating and public discussion in the University of Wisconsin Extension Division, is now on leave and spending the winter in California.

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Lieutenant Robert Huber, on leave from the University of Oregon, is now serving as a navigator in the Navy Transport Service in the Pacific. He will teach during the summer semester at the University of Wisconsin.

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Carroll P. Lahman is now back at Albion College after a year's leave which he spent in Southern California.

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Halbert Greaves has returned to Utah State College after three years in the Navy.

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J. Calvin Callaghan has taken up his duties in the School of Speech at Syracuse University after several months of illness following an operation last summer.

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## PROFESSIONAL

H. L. Ewbank has been elected chairman of the State Radio Council created by the 1945 Wisconsin Legislature. The Council will develop a State system of FM stations for informational and educational purposes and will formulate policies regulating its operation.

• • •

C. M. Wise and Jeanette Anderson represented Louisiana State University on the program of the Louisiana Speech Association meeting held at Alexandria on November 29 in conjunction with the annual meeting of the State Teachers Association. Nora Landmark, director of radio at Louisiana State University, presented a demonstration Junior Town Meeting at the Alexandria convention.

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Delwin Dusenbury of the University of Minnesota has been elected President of the Minnesota Association of Teachers of Speech.

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The first of several diagnostic speech clinics was held at Hammond, Louisiana, December 15, by members of the Louisiana State University clinic staff. These clinics are arranged by the State Department of Health in cooperation with parish authorities.

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Under the direction of Harriett Idol, Reading Hours are presented in the Workshop Theater at Louisiana State University each month. Members of the faculty and graduate students read for these programs. Miss Idol is editor of *Louisiana Speaks,* publication of the Department of Speech at Louisiana State University. The four annual issues are sent to former majors and graduate students.

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Louisiana State University's Radio Guild is presenting a series of weekly dramatic broadcasts of WJBO, Baton Rouge. The series is designed to promote good citizenship and is entitled, "Let America Be the Dream that Dreamers Dreamed." Scripts are written by Louise Perry and the productions are directed by Nora Landmark. Copies of scripts may be obtained from the Radio Department of the General Extension Division of the University.

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Theta Alpha Phi, national dramatic fraternity, will hold its annual convention at Indiana University on May 9, 10, and 11.

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Harlen M. Adams, member of the speech and drama and the education departments at Stanford University is Chairman of the Speech Committee of the National Council of Teachers of English and a member of the National Commission on Curriculum in English which will give special consideration to speech. Mr. Adams gave a talk in Minneapolis on November 22, "Speech Activities in the Secondary School."

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November 18, under the leadership of Mr. Sifritt, members of the Ohio State University varsity debate team participated in the Columbus Town Meeting of the Air.

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Since January, 1943, Station WLB, now KUOM, through the cooperation of the Bureau of Current Affairs and the Department of Speech of the University of Minnesota, has broadcast 115 discussions of war and postwar problems under the title, "The World We Want."

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## COLLEGE THEATRE

The University of Minnesota's schedule of plays for the 1945-1946 season included *The School for Scandal,* Richard Brinsley Sheridan; *The Cherry Orchard,* Anton Chekhov; *Robin Hood,* Reginald de Koven; *Blithe Spirit,* Noel Coward; *Ah, Wilderness!,* Eugene O'Neill; and *King Lear.*

For the children's season, the following productions were staged: *Robin Hood,* Reginald de Koven; *Caddie Woodlawn,* Carol Ryrie Brink; and *Oliver Twist,* Charles Dickens.

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Over 5000 Minneapolis school children attended the production of *Robin Hood* at the University of Minnesota.

The first major production of the year at Louisiana State University was a repeat of the summer presentation, Noel Coward's *Blithe Spirit,* directed by Archibald McLeod. Claude Shaver directed *The Taming of the Shrew,* which was produced on the campus, December 7 and 8, and was taken to local schools for seven additional performances. Thornton Wilder's *The Skin of Our Teeth* was staged in February.

• • •

The dramatics division at Mount Union College, Alliance, Ohio, last year presented *Ladies in Retirement* and *Papa Is All.* This year *Double Door* was produced early in December. A Shakespearean comedy is being presented in the spring as one of the events commemorating the 100th Anniversary of the college. Miss Justine F. Bettiker directed the productions.

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The University Players of the University of West Virginia, under the direction of Sam Boyd, Jr., have produced *Blithe Spirit* and *The Little Foxes.* The two remaining productions on the year's schedule are *Outward Bound* and *Angel Street.*

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*The Laurel in the Moon* by Lee Chin-Yang was produced at Yale University under the direction of Constance Welch.

• • •

The Department of Speech at the University of Michigan presented *What a Life* by Clifford Goldsmith as the December theatre production. The January offering, presented jointly with the School of Music, was *The Old Maid and the Thief* by Gian-Carlo Menotti and the Garden Scene from *Faust.*

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The Indiana University Theatre produced eight plays during this season. The title of the productions are listed, together with the director for each: *Kiss and Tell,* V. A. Smith; *Uncle Harry,* Lee Norvelle; *Blithe Spirit,* Darrell E. Ross; *Morning Becomes Electra,* Gary Gaiser; *White Steed,* Darrell E. Ross; *Jordan River Revue,* Lee Norvelle; *Autumn Crocus,* V. A. Smith; *Iphigenia in Tauris,* Gary Gaiser.

In addition to these plays, a special dramatic program is prepared once each month for Camp Atterbury. These are under the direction of Lee Norvelle.

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The Queens College Workshop produced *Adam the Creator* in December under the direction of Edwin B. Pettet.

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The Stanford Players presented *A Highland Fling* by Margaret Curtis, under the direction of Norman Philbrick, last October. The November offering was Anton Chekhov's *The Sea Gull.* During January and February three performances of *The Taming of the Shrew* were presented, and in March, three performances of Mozart's opera, *The Magic Flute.* The latter, produced in cooperation with the Division of Music, was directed by Herbert Jan Popper and F. Cowles Strickland. The production employed the services of three singers from the San Francisco Opera Company, in addition to a large student cast and chorus, and a student orchestra of 45 pieces.

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The Missouri Workshop of the University of Missouri presented two major fall productions: *The Skin of Our Teeth* by Thornton Wilder and *The Hasty Heart* by John Patrick.

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Scheduled for the spring term at the University of Missouri are the annual intramural one-act play production contest and the annual original one-act playwriting contest. During March the five best scripts were selected from those submitted for the latter competition. These will be presented in May and the judges will make their decision from these presentations.

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## HIGH-SCHOOL THEATRE

This year the University of Missouri is renewing the Annual High School Play Production Festival. Each of the five State teachers colleges are allowed to nominate those plays from the high schools in their district for this festival. A conference on high-school dramatics is planned in conjunction with the event.

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## PROMOTIONS

Ernest Henrikson has been elected Chairman of the Division of Public Speaking and Speech Correction at the University of Colorado.

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By recent action of the Board of Supervisors at Louisiana State University, Dallas C. Dickey was promoted to the rank of Associate Professor.

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Forrest H. Rose of the speech department of Southeast Missouri State Teachers College has been elected Dean of that institution.

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Sylvester Toussaint is now serving as Director of the Graduate School at the Colorado College of Education.

Bryng Bryngelson, Director of the Speech Clinic at the University of Minnesota, has been promoted to the full professorship in speech.

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## DEATHS

William Thomas Ducat Ray, former member of the Department of Speech at the University of Alabama, was killed in action on April 6, 1945. Lieutenant Ray, a graduate of the University of Alabama, had served on its faculty since 1937 and had directed debate. He entered the Army in March, 1942, and saw action in Italy, Southern France, and Germany. As a tribute, his fellow faculty members adopted a memorial expressing profound regret at his untimely death and extending deepest sympathy to his family.

# AMONG THE CONTRIBUTORS

MILDRED FREBURG BERRY: *The Modern Teacher of Speech Is Obsolete* (A.B., A.M., Iowa; Ph.D., Wisconsin) is Professor of Speech and Chairman of the Department of English at Rockford College. At Rockford also she is the director of the summer speech clinic which is carried on in cooperation with the Illinois Division of Services for Crippled Children. She published with Jon Eisenson, *The Defective in Speech* (1942) and she contributed to the study on Abraham Lincoln, which appeared in the *History and Criticism of American Public Address*. Her articles on twinning, sinistrality, and stuttering have appeared in the *Journal of Pediatrics, The Journal of Speech Disorders* and *Human Biology*. Mrs. Berry states that she is now on a year's leave of absence during which she is "reading, *not* writing a book."

ARLEIGH B. WILLIAMSON: *Symposium on the Training of Voice Specialists* (A.B., Carnegie Institute of Technology; A.M., Columbia) is Professor of Speech and Chairman of the Department of Speech, Washington Square College of Arts and Sciences, New York University. He has long been active in the field of speech, first as a professional actor for seven years; second, as former President of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH and of the Eastern Public Speaking Conference; third, as an author of the textbook, *Speaking in Public* (1932) and of a number of articles in *American Speech, The Theatre*, and in the JOURNAL.

JOHN M. VORYS: *How A Congressman Measures the Response of his Constituents* (A.B., Yale; J.D., Ohio State) is a member of Congress from the 12th Ohio District. Active as a speaker at Yale where he took a number of prizes for speaking, he has maintained a keen interest in the use of the spoken word, both as a lawyer and as a congressman. Interested in the international scene, he is a member of the Foreign Affairs Committee.

THEODORE F. NELSON: *Spurgeon's Theory and Practice of Preaching* (A.B., Gustavus Adolphus; A.M., Minnesota; Ph.D., Iowa) is Assistant Professor of Speech and Director of Debate at Allegheny College. He is a former contributor to the JOURNAL and is co-author of a textbook for high-school students, *Personality Through Speech*.

EDD MILLER: *A Study of Speech Introductions and Conclusions* (B.S., A.M., Texas) teaches speech at Texas and is Director of Debate. In a recent contribution to the JOURNAL he collaborated with Jesse A. Villereal in a study of clichés as used by four contemporary speakers.

CHARLES T. ESTES: *Speech and Human Relations in Industry* (B.S., Georgia) is Special Assistant to the Director of the United States Conciliation Service and Liaison Commissioner of Conciliation. For many years he has been active in developing methods and techniques designed to promote cooperation between management and labor, and as part of his endeavors has published widely. He is engaged in further research on human relations and their importance to industry.

MAXWELL H. GOLDBERG: *On Rereading* Language in Action (B.S., Massachusetts State College; A.M., Ph.D., Yale) is Assistant Professor of English at Massachusetts State College. A former debater, actor, and director of plays and a teacher of public speaking and oral interpretation, he is at present especially interested in encouraging intercollegiate poetry reading in Massachusetts and in employing discussion as a means of fostering intergroup understanding. He writes that he is engaged in further research on semantics in relation to education and is giving special study to the auditory approach in the appreciation of literature. The author of *Amherst As Poetry* (1941), he has contributed to a large number of journals and magazines.

PAULUS LANGE: *Pronunciation and the Dictionaries* (A.B., Augustana [Rock Island]; A.M., Illinois) is Assistant Professor of English and Speech at Iowa State College. At Iowa State and at Augustana he has had experience in directing forensics. Two of his articles dealing with the improvement and maintenance of skills in English have appeared in the *Journal of Higher Education*.

HEROLD T. ROSS: *Harry Bainbridge*

*Gough* (A.B., DePauw; A.M., Columbia; Ph.D., Iowa) is Professor of Speech and Head of the Department of Speech at DePauw University where he has been teaching since 1927. With C. C. Shoemaker he published *Speech In A Democracy* (1942) and with D. H. Gooch he prepared a *Manual for Radio* (1945). Mr. Ross has been a contributor to the JOURNAL as well as to the *Archives of Speech* and *The Speaker*. His study of Albert J. Beveridge appeared in the *History and Criticism of American Public Address*.

DWIGHT L. BOLINGER: *Intonation of Quoted Questions* (A.B., Washburn College; A.M., Kansas; Ph.D., Wisconsin) is Assistant Professor of Spanish at the University of Southern California. Mr. Bolinger is Editor of the column, "Among the New Words" in *American Speech*. In 1941 he published a book on the symbolism of music. He is continuing his work on English intonation and is preparing a grammar that will develop devices in English for the teaching of Spanish. The JOURNAL for April, 1945, published Mr. Bolinger's article, "Inhibited and Uninhibited Stress."

JAMES MURRAY: *Explosives in Speech* (A.B., California; A.M., Ed.D., Southern California) is Lecturer in Public Speaking in the University of California at Los Angeles where he has been teaching since 1929. For some years he was a professional singer and for two years taught singing in the Hollywood Conservatory of Music. He is co-author of *Cardinal Aspects of Speech* (1939), and has published "A Survey of the Rate of Radio Speech," in *Western Speech*, and "Phonetic Notation in Foreign Language Instruction," in the *Modern Language Forum*. Mr. Murray writes that he is engaged in research in radio speech, in collecting dialectal excerpts for phonetic transcription, and in the study of the relationships between speech and song.

BERNEICE R. RUTHERFORD: *Digest of Study of Speech Correction* (B.S., M.S., Minnesota) is speech clinician in the Michael Dowling School for Handicapped Children in Minneapolis. With Bryng Bryngelson she collaborated in a study of laterality of stutterers and nonstutterers which was published in the *Journal of Speech Disorders*. LILLIAN F. READ is a speech clinician employed by the Minneapolis public schools. MYFANWY E. CHAPMAN (B.S., M.S., Minnesota) is also a speech clinician with the Minneapolis schools. She is joint author of *Know Yourself, A Workbook for Those Who Stutter* (1944). The three authors have collaborated in preparing information and materials on speech correction for the public schools of Minneapolis.

ILIA MOTYLEFF: *"One World" In Acting* (Ph.D., Kiel University) is lecturer on drama at Hunter College and offers a course on dramatic techniques at the Rand School for Social Science, New York City. Dr. Motyleff has had theatrical training and experience with Reinhardt in Berlin and Stanislavski in Moscow; and in France, Germany, and Holland he has worked with various producing groups. In Italy he has had experience with Pirandello's theatre group; in the United States he has been associated with the Pasadena Playhouse and with several stock companies. He has published a monograph on the off-stage action in the dramas of Hebbel and at present is preparing a book on Pirandello and O'Neill.

MELBA HURD DUNCAN: *Localizing Individual Problems in Oral Interpretation* (A.B., A.M., Ph.D., Minnesota) is Instructor in Speech at Brooklyn College and is especially interested in the relationships between voice and personality. In 1945, she published in *Speech Monographs* the results of an experimental study dealing with these relationships. She is the co-author of *A Fundamentals of Speech Workbook* (1945).

M. D. STEER, Lieutenant Commander, USNR: *The Speech Intelligibility Program in Naval Aviation* (B.S., Long Island University; M.S., Ph.D., Iowa) is Officer-in-Charge of the Acoustic Laboratory and a member of the Aviation Psychology Section in the School of Aviation Medicine at the Naval Air Station, Pensacola, Florida. Since May, 1942, he has been on leave of absence from Purdue University where he is Assistant Professor of Speech and Director of the Speech and Hearing Clinic. J. M. HADLEY, Lieutenant, USNR (A.B., A.M., Kansas State [Fort Hayes]; Ph.D., Iowa) is Executive Officer of the Acoustic Laboratory at Pensacola. Since May, 1943, he has been on leave from the Utah State Agricultural College where he is Assistant Professor of Psychology and Speech and Director of the Speech Clinic.

FLORENCE CALLAHAN: *The Practice Teacher of Speech in the Secondary School* (A.B., Elmira; A.M., Cornell) is instructor in English and Public Speaking and Director of Dramatics at the Southside High School, Elmira, New York. She organized and introduced courses in speech for the Southside

school, and as chairman of the New York State Speech Association's Curriculum Committee for the secondary school has been active in working for the improvement of instruction in speech in the New York state schools.

WILSON B. PAUL: *A Functional Core for the Basic Communications Course* (A.B., Taylor University; A.M., Ph.D., Iowa) is Assistant Professor of Speech and Director of Forensics in the School of Speech, and coordinator of the courses in Effective Writing and Speaking for the College of Arts and Sciences and the School of Engineering at the University of Denver. Mr. Paul was former Head of the Department of Speech and Dean of Men at Illinois Wesleyan University.

FREDERICK SORENSEN (A.B., Utah State Agricultural College; A.M., Ph.D., Stanford) is Assistant Professor of English at the University of Denver. He has had seven years of teaching experience at Michigan State College and at Indiana State Teachers College. ELWOOD MURRAY (B.A., Hastings College; A.M., Ph.D., Iowa) is Professor of Speech and Director of the School of Speech at the University of Denver. Many readers will recall his former articles in the JOURNAL and in *Speech Monographs* dealing with semantics and personal adjustment. The author of *The Speech Personality* (rev. ed., 1944), he is about to publish a new book entitled *Integrative Speech*.